

The Pulse of the Motion Picture Industry

BOXOFFICE



Theatre Owners of America officials: L. to R., seated—Myron Blank, vice-president; Sam Pinanski, president; Sherrill Corwin, vice-president; standing—Russell Hardwick, secretary; Mitchell Wolfson, board chairman; J. J. O'Leary, treasurer . . . Convention story on page 8.

In This Issue . . .

Promotion

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CANADIAN EDITION

SEPTEMBER 22, 1951

WHAM-G-M!



HE'S ROARING
LOUDER THAN
EVER!

IT DOESN'T SEEM POSSIBLE!

**"AN
AMERICAN
IN PARIS"**
(Technicolor)

Next
attraction
**RADIO
CITY
MUSIC
HALL!**



Above: GENE KELLY
with the sensational
new Parisian find,
LESLIE CARON

Just as
"Show Boat"
topped
"Great Caruso"
it's predicted
everywhere that
"AN AMERICAN
IN PARIS"
will top 'em all!
Critics, writers,
columnists have
seen it at
advance screenings!
It's the talk of
show business!

GREAT NEWS!

MORE! MORE! ROAR LION R-O-A-R!



"TEXAS CARNIVAL"

(Technicolor)

**TERRIFIC
PREVIEW!**

Above:
Esther in her
10-gallon hat
and riotous Red!

Not since
"Neptune's Daughter"
has there been such
ESTHER WILLIAMS—
RED SKELTON—
TECHNICOLOR—
Musical dynamite!



Plus:
HOWARD KEEL

voted "Top Star of
Tomorrow" in
M. P. Herald
Nationwide Poll!

**No.
1**



Prediction!

"WESTWARD THE WOMEN"

One of the **BIGGEST** Hits
of 1951-52! Watch for
Coast Preview Soon!

Above:
ROBERT TAYLOR,
DENISE DARCEL
"the 'Battleground' girl"



**AGAIN!
M-G-M TOPS
SHOWMEN'S VOTE!**
Independent Film Journal Survey
Poll gives M-G-M:
Top Money Picture!
4 out of 10 Top Grossers!
(next company 2)
Top Technicolor Cartoons!



"To all who helped
make 'ANGELS IN
THE OUTFIELD'
thanks for a
wonderful picture."



IN LOS ANGELES AT THE BEVERLY THEATRE

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“A STR
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AN ELIA KAZAN PRODUCTION • PRO

THE PULITZER PRIZE AND CRITICS AWARD PLAY
“A STREETCAR NAMED DESIRE” STARRING VIVIEN LEIGH AND MARLON BRANDO

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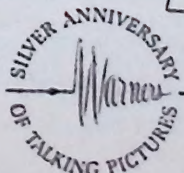
IN NEW YORK AT THE WARNER THEATRE

STREETCAR DESIRE"

PRODUCED BY CHARLES K. FELDMAN

KIM HUNTER • KARL MALDEN Screen Play by Tennessee Williams Based upon the Original Play "A Streetcar Named Desire" by Tennessee Williams As Presented on the Stage by Irene Mayer Selznick Directed by ELIA KAZAN

DID YOU READ THE NEWS OF THE TWO LATEST 'STREETCAR' AWARDS? In world-wide competition last week the International Film Festival at Venice announced the Special Award for 'Streetcar' and the 'Best Actress' award for Vivien Leigh's performance!



PICTURE
OF THE
WEEK



DESERT FOX!

All the turbulence, intrigue and excitement of Desmond Young's runaway best-seller are translated to the screen in 20th Century-Fox's "The Desert Fox." James Mason plays the notorious Rommel, heading a brilliant cast. An October smash!

(Advertisement)

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HOW 'FREE' IS TV?

WITH each of the recent closed-circuit telecasts of sporting events in theatres there has come the charge that this is "unfair" to the television set owners who have been led to believe that their purchase of a television receiver entitles them to see these events in their homes "for free." Of course this makes good propaganda for the television set manufacturers, the stations and newspapers that own television facilities. And it also serves the publicity-minded "public servants" who introduce or threaten legislation barring exclusive TV showings from theatre screens.

Just how "free" is TV, anyway?

There have been a variety of answers made to that question, but one that strikes our fancy appeared in a little house publication called *Bindery Talk* that reads as follows:

"Television is really wonderful. Years ago it cost 35 cents to see Hopalong at the movies. Now you can stay home and see the same picture for \$400."

To that might be added, "and from \$30 to \$50 more per year for service and maintenance." Free is it? That's a joke, son!

The closed-circuit telecasting that took place last week and on a couple of other occasions are largely experimental. Whether they become a regular thing in theatres is quite another matter. At most, however, industry authorities believe approximately a dozen such events can be staged per year. These experiments may be likened to those made by the Zenith Corporation which, with Federal Communications Commission permission and motion picture producer cooperation, telecast feature films made visible only to those who paid \$1 for each viewing. This was the Phonevision test.

The "unfair" charge leveled at the industry borders on the ridiculous. It is no more unfair for a theatre to make its facilities available, at a charge, for a televue of a boxing match than it is for the fight promoters to stage the event and charge an admission price that will defray the expense and return a profit. The public has the right of choice. The public can buy or not, as it pleases, and as it does for many another product or service that is offered to it. For instance: newspapers.

Would congressmen say newspaper publishers are being unfair when they sell their papers for reports of sporting events? Are they being unfair when they publish exclusive news and feature articles and comics and magazine sections that are not distributed "free" by governmental or other agencies of one sort or another? Or is the public official unfair, who makes an address before some civic group that pays his expenses and,

perhaps, a fee but does not deliver the address on television at the same time?

For many years the motion picture industry has made outstanding boxing events available as quickly as possible to those of the public interested in seeing them. In the instance of the Robinson-Turpin match, RKO Pictures demonstrated exceptional enterprise when it made possible the viewing of the fight on the screens of 1,300 theatres within 24 hours, in most instances. This film was shown, virtually "free," for it was an added attraction to the regular motion picture programs that could be seen at no extra admission cost. But the free angle is beside the point.

There are, reputedly, 12 million television sets in use in the United States. That means about 30 million homes, or about 90 million people, are without television. Aren't these 90 millions entitled to see some of the outstanding news, sports or entertainment events—as they are happening—in their community theatres? Is it not a public service to make this possible? In fact, is it not a public service to get people out of their homes on occasion?

Currently large-screen television is extremely limited in its use and application. But, when it attains the widespread use that is anticipated for it, it will be in position to render the maximum of service to the public—and to the country. That covers a multitude of things besides entertainment; things that cannot be accomplished within the limits of the living room.

From the purely entertainment viewpoint, theatre television, as a supplement to regular motion picture programs, will give extra value to theatre patrons. Furthermore, the "exclusivity" of the television programs in theatres will assure attention to their quality. If only as competition, this will stimulate betterment of television programs designed for the "home circuits."

* *

Excellent Showmanship Job!

An excellent example of what can be accomplished by teamwork under capable leadership is the portfolio of promotional and merchandising material designed for the Movietime U.S.A. campaign. It is replete with ideas and copy that can be adapted for use by theatremen for a long time after the basic campaign is finished. S. Barret McCormick, RKO advertising and publicity director, helmed the "team" of publicity, advertising and exploitation men from exhibition, production and distribution, who contributed to and produced this fine showmanship work.

Ben Shlyen

TOA CONVENTIONEERS GATHER 1,000 STRONG FOR SESSIONS

Wolfson and Skouras Loom As Possible Candidates For Presidential Post

NEW YORK—Nearly 1,000 Theatre Owners of America members and their wives began to roll into town last Friday and Saturday for the annual convention scheduled to get under way Monday morning at the Hotel Astor.

The early arrivals were mostly officers, because the executive committee was scheduled to get down to business Sunday afternoon, with the appointment of a nominating committee on the agenda and with the opening business session Monday afternoon to be thrown open to the reception of any further nominations before the election.

WIDE INTEREST IN ELECTION

There is widespread interest in the election, because in the past two years there has been a more or less openly expressed opinion among members that the executive personnel was concentrated in the northeastern section of the country.

Mitchell Wolfson of Miami and Charles Skouras have been mentioned as presidential possibilities.

Walter Reade jr., vice-chairman of the convention, will preside at the executive committee session and will name the nominating committee chairman. The committee includes S. H. Fabian, Max Connett, Robert Wilby, Robert Livingston, Elmer Rhoden and Nat Williams.

After the first business session the executive committee is scheduled to stop for refreshments and dinner. Final details of the convention program are expected to be finished at these sessions.

TRADE SHOW OPENS SUNDAY

Another directors' meeting is set for 9 a. m. Monday for further talks before the first business session which is due to open at 2 p. m. Monday.

The trade show will open at 3 o'clock Sunday.

There will be a different chairman for each day's activities. Mitchell Wolfson, board chairman, will preside at the 9 a. m. directors'



S. H. FABIAN
Convention Chairman

session Monday and at the afternoon business session.

Alfred Starr will be the keynote speaker at this session, and Grover A. Whalen, chairman of the Mayor's Greeting committee, will welcome the guests. Sam Pinanski will deliver the principal talk of the day. Rev. Henry Graham, national head of the Holy Name Society, will deliver the invocation.

One of the key moves at this session will be the assignment of committees. The heads of these committees are: Theatre television, Mitchell Wolfson; distributor-exhibitor relations, Walter Reade jr.; public relations, Earl J. Hudson; national legislation, A. Julian Brylawski; state and local legislation, Morris Loewenstein; 16mm, Sam B. Kirby; concessions, Harold J. Fitzgerald; building and safety codes, Henry Anderson; legal advisory council, Herman M. Levy; theatre equipment and maintenance, Joseph J. Zaro; film jubilee, Sam Pinanski; drive-ins, Jack Braunagel.

Individual rooms will be assigned for use of the committees, and they will begin holding meetings Tuesday morning at 9 o'clock.

A luncheon at 12:30 Tuesday will precede the afternoon business session. Sherrill Corwin will preside at both and Joseph P. Shar-

key, acting mayor, is expected to convey the greetings of the city at the luncheon.

All the members of the welcoming committee will be on the dais. These include: Adam Adams, A. J. Balaban, Harry Brandt, Robert W. Dowling, Russell V. Downing, Edward L. Fabian, Ted R. Gamble, Leonard H. Golden-son, Maurice Miller, J. J. O'Leary, Samuel Rinzler, Samuel Rosen, Edward N. Rugoff, Fred J. Schwartz, Sol A. Schwartz, Sol M. Strausberg, Joseph R. Vogel, Frank C. Walker and Robert M. Weltman.

LOCKWOOD TO PRESIDE

There will be an early adjournment because busses are scheduled to start leaving the hotel at 5:15 p. m. for the 42nd St. pier of the Sightseeing Line boats which will start a trip at 6 p. m.

Arthur Lockwood is to preside over the Wednesday morning business session which is scheduled to start at 9 a. m., with a luncheon at 12:30 and an afternoon business session starting at 2 p. m., at which J. J. O'Leary will preside.

There will also be business sessions both morning and afternoon Thursday with a lunch in between, with John Balaban as chairman.

There will be a cocktail party in the foyer of the grand ballroom at 7 p. m., followed by the president's dinner at 8 p. m. and dancing in the Coral room after the dinner.

WOMEN'S ACTIVITIES SCHEDULE

The women's activities will begin Sunday evening with tickets for radio shows and theatres, followed by broadcasts, shopping and NBC tours Monday morning. A celebrity tea is scheduled at Toots Shor's restaurant at 4 p. m. Monday. The next session will be the first thing Tuesday morning with a surprise program and breakfast at B. Altman's store. All the women are expected to go on the boat trip Tuesday evening. Wednesday morning at 10:30 they will visit the Good House-keeping Institute or the United Nations Bldg., with a luncheon to follow at 12:30 in the Waldorf-Astoria where a fashion show will be put on by Russes Fifth Avenue. There will be another visit to the Good House-keeping Institute or the United Nations Bldg., at 10:30 Thursday, followed by a Radio City Music Hall party at 1:15, and tea in the Rainbow Grill atop the RCA Bldg.

Theatre Owners of America Leaders Who Will Direct Convention Activities



Leonard Goldenson
Finance Co-chairman



Nat Williams
Finance Co-chairman



Gael Sullivan
Executive Director



Herman M. Levy
General Counsel



George P. Skouras
Finance Officer



Walter Reade jr.
Ass't General Chairman

Let's go!

**IT'S MOVIE TIME,
U.S.A....** It's real pleasure
looking for—just look at the
new! The mo

SA... If it's real pleasure
you're looking for—just look at the
movies coming your way! The most
wonderful parade of hits you ever
saw! On this page are a few of
the pictures that will be playing
soon on the giant screen of your
favorite motion picture theatre!
It's going to be the most gala
show season ever! There's nothing
that can compare with this
kind of entertainment!

Go to a
Movie
Theatre
TODAY!

• Celebrating the Golden Jubilee of the Motion Picture Theatre!

Act 1. THE PRESS BOOK
Act 2. THE RADIO SHOW
(Lux Hour C.B.S. Sept. 24th)

starting October 1st
in every daily
newspaper nationwide

1,755 Newspapers

1,410 Cities

53,261,116 Circulation

"Having a wonderful time, wish you were here!"

IT'S MOVIE TIME, U.S.A.
Go to a movie today!

MOVIE TIME,
Go to a movie today!

** Celebrating the Golden Jubilee of the Motion Picture Theatre in*

Watch for Act 4—"STARS OVER AMERICA PERSONALITY TOURS!"

MOVIETIME U.S.A. ON THE WAY; NETWORK SHOW OPENS DRIVE

Hollywood Troupes Leave For Grassroots Tour On October 8

HOLLYWOOD — The industry's Movietime U.S.A. campaign is ready to roll. Monday night (24), the Lux radio show will present scenes from eight major productions due for theatre screens this fall—and the campaign will be on.

Nothing since the wartime bond drives has united and enthused the industry like this collaborative effort of all segments of the film business. Campaign leaders in every section of the country report solid support, not only in the key cities but in the smaller towns where exhibitors feel that here is one industry campaign which is not forgetting the Main Street angles.

Mort Blumenstock, vice-president in charge of advertising, publicity and exploitation for Warners, who is New York chairman for the Movietime tours, announced that more than 300 film stars, writers, producers and other key production personnel will leave Hollywood October 8 for the capital cities in the 48 states.

Blumenstock revealed the plans in Chicago Thursday (20) where he met with John Balaban and Jack Kirsch, Illinois co-chairman. He said that the stars will travel in small groups. They will greet governors in each of the states, then fan out to visit as many cities in each state as possible. In Illinois, for example, Balaban and Kirsch and other state industry leaders will fly to Springfield to meet Governor Adlai Stevenson for the opening festivities. For the next several days they will travel throughout Illinois. Then, on October 12, the troupe will reach Chicago where a two-day celebration will be held. This is a pattern to be followed in most states.

New York City has already laid plans to



Abram F. Myers, Allied's general counsel, helps launch Movietime U.S.A. in Baltimore. With him, seated at the table, are: L. to R.: Jerry Adams, MGM branch manager; Gael Sullivan, TOA's executive director; Elmer Nolte, area chairman; Lauritz Garman, president of Maryland Motion Picture Theatre Owners; and Leon Back of the Rome circuit.

welcome a contingent of Hollywood personalities October 9. The Organization of the Motion Picture Industry of Greater New York, headed by Fred J. Schwartz, will issue invitations to 1,000 civic leaders to attend a luncheon at the Waldorf-Astoria at which the stars will be introduced. The organization's statement said it will be the first time that a major exhibitor group has invited such a large representation of leaders in the field of government, press, labor, education, church, veterans and service clubs to hear the story of the industry. Stars to appear are yet unknown.

In Denver, a governor's barbecue will open the Colorado campaign on October 9. It will be held in the University of Denver field house which has a seating capacity of 7,000. Those attending will have their choice of buffalo, elk or beef and entertainment. They will pay \$1 for the meal, but their tickets will be good for admission to any theatre in the state. Dinners will be held in Pueblo and Colorado Springs later in the week, and any profits derived in those cities will go to local community chests.

Monday's Lux Theatre broadcast will include scenes from Warner's "Distant Drums," Paramount's "Here Comes the Groom," MGM's "An American in Paris," Republic's "Wild Blue Yonder," Columbia's "Saturday's Hero," 20th Century-Fox's "Pride of St. Louis," RKO's "Flying Leathernecks," and Universal-International's "Thunder on the Hill."

Meantime, work has been launched on the all-industry trailer which is a facet in the COMPO-sponsored "Movietime" jubilee. The eight major studios each are contributing clips from outstanding new releases that will be assembled into the film, which is destined for widespread bookings.

Here for a series of meetings with Sam Briskin, Hollywood chairman of the drive, are Robert J. O'Donnell, the "Movietime" national director, and Arthur Mayer, COMPO's executive vice-president. Blumenstock was scheduled to arrive Saturday (22) for final weekend conferences anent the barnstorming junkets by more than 150 Hollywood personalities.

O'Donnell and Mayer also were key speakers Thursday (20) at a "Movietime" planning session sponsored by the Southern California Theatre Owners Ass'n.

Movietime Texas in Full Swing; Independents Pitch in \$13,000

By CHARLES E. CARDEN
Director, MOVIE TIME IN TEXAS U.S.A.

DALLAS—This is not a Texas brag, for the truth is the truth. The sixteen hundred (1,600) exhibitors in the state of Texas have demonstrated their overwhelming belief in and support of Movietime in Texas U.S.A. During the past two weeks, hundreds of pounds of first class mail have arrived daily containing pledge cards, checks, accessory orders, requests for speaking engagements, etc.

The entire committee of Texas COMPO showmen is most gratified with the fact that independent exhibitors alone throughout the state have contributed

over \$13,000, based on a pledge of 5 cents a seat and 10 cents a speaker. And \$13,000 is a hell of a lot of nickels and dimes. Of course, with the contribution from the circuits and the associated industries in this exchange center, Texas COMPO has been given a substantial working capital that will enable us to do a bang-up job on this great Movietime project.

COMPO headquarters to date has processed over 1,100 accessory orders totaling thousands and thousands of dollars in advertising material. Requests for speaking engagements throughout the state is most gratifying. In all, Movietime in Texas U.S.A. has certainly started off with solid support.

Myers Questions a Misuse Of Movietime on Rentals

WASHINGTON — Allied States Ass'n members were asked to report any instances of advanced rentals for films during Movietime, U.S.A. to Abram F. Myers, board chairman, in a special bulletin issued Tuesday (18).

Noting that "complaints of a general nature have arisen to the effect that the distributors, or some of them, have taken advantage of the eagerness of exhibitors to support Movietime by demanding excessive rentals for films scheduled for release and exhibition during the campaign." Myers doubted that the practice could be widespread and felt it could be stopped, what there is of it.

That it should be stopped, he emphasized, is vital to the entire industry.

"Movietime," he said in his bulletin, "represents the industry's most ambitious attempt at all-out cooperation. The plan in outline was conceived in the fertile brain of our own Colonel Cole.

"The campaign is being brilliantly led by that master showman, Bob O'Donnell. The film companies are making a mighty contribution in money and talent. National Allied and its affiliated regionals are lending whole-hearted support, as are most other exhibitor organizations.

"It is no exaggeration to say that the future of effective intraindustry cooperation,

as well as the future of COMPO, depends on the success of this great effort.

"To insure this success, so vital to the entire industry, all elements must maintain and not mar the fine enthusiasm that now prevails. Nothing could be more demoralizing than for a distributor to take advantage of this satisfactory condition by raising film rentals, or for an exhibitor to demand unwarranted concessions as the price of his participation in the campaign."

Myers said, in view of the fact that exhibitor leaders are responsible men and complaints have been received, that there must be something to it. But, he continued, "it is fair to say that the complaints have come from a limited number of territories and, except in one instance, do not cite specific cases.

SEES A NEED FOR STUDY

"It is unthinkable that any responsible film executive would permit, much less order, his sales force to endanger the Movietime campaign by widespread demands for increased prices for the pictures to be shown during the campaign."

Myers said that due to the special importance of the matter, a full study should not be delayed and "Allied regional associations and regional leaders are requested forthwith to inquire of their members whether there has been an attempt by any film company to exact higher rentals for pictures scheduled to be exhibited during the campaign than are customarily paid by them, excluding, of course, any picture or pictures which may reasonably be classed as 'specials.'"

Specials, he noted, are a long-standing problem which cannot be dealt with within the purview of "the present survey."

He said that Allied could not act on vague charges and must have accurate information showing the film companies and pictures involved in each alleged case of price increase, the amount of increase (preferably the percentage over the prices customarily paid by the exhibitor for comparable pictures from the same company, the total number of cases of increase by each film company involved, and the names of the exhibitor and theatre involved.

DISCLOSURES WILL BE HELP

Myers guaranteed Allied members that their identities would remain secret.

Meanwhile, Myers asked that "no exhibitor's enthusiasm or zeal for Movietime be slackened because this question has arisen or because this survey has been undertaken.

"After all, these complaints already have been published in the trade papers and are no secret. If the survey reveals that they are ill-founded, or that conditions have improved since they were published, then confidence in the campaign will match the enthusiasm. If it reveals that there has been a systematic effort by any company to raise prices on the eve of the campaign, disclosure of the fact, we believe will have the desired effect."



To Salute Salesmen in K.C.

KANSAS CITY—There's going to be a payoff in honors for the film salesmen who do the top jobs in selling "Shares in Showmanship" in this exchange area. Allied Independent Theatre Owners of Kansas and Missouri will award trophies to the salesmen in each of the seven zones set up in the Movietime campaign organization who sell the greatest number of shares.

The salesmen will be saluted at a grand All-Industry Movietime ball which Allied will sponsor here November 30. There will be trophies for the winner in each zone and a grand trophy for the all-zone champion.

The illustration shows how the attraction board at the Orpheum Theatre was utilized to publicly announce the Movietime kickoff rally.

UNION LABOR endorses

MOVIE TIME in TEXAS

in the 80 Movie Theatres of Dallas!

STARTING today, all Dallas Motion Picture Theatres, indoor as well as outdoor, join the 1,500 other Movie Theatres of Texas in opening the celebration of MOVIE TIME IN TEXAS.

This marks the Golden Anniversary of the first Motion Picture Theatre in America... 50 years ago in Los Angeles.

From coast to coast everyone associated with the Motion Picture Industry is joining hands to focus public attention on the movie screen and to emphasize that the finest entertainment at the lowest prices is to be found in the Motion Picture Theatre.

Dallas Union Labor, through the five locals officially affiliated with the industry, enthusiastically endorses the MOVIE TIME IN TEXAS campaign and calls on its membership and friends for wholehearted cooperation in every phase of the celebration.

Attend a movie at any theatre. Enjoy yourself in any one of the 80 Movie Theatres in the Dallas area—always fine entertainment at a modest price.

★ ★ ★ ★

MOVING PICTURE MACHINE OPERATORS Local No. 249
MOVING PICTURE MACHINE OPERATORS Local No. 249-A
FILM EXCHANGE OFFICE EMPLOYEES Local No. F-53
FILM EXCHANGE EMPLOYEES Local No. E-53
STAGE EMPLOYEES Local No. 127

The EYES of TEXAS are on the MOVIE SCREENS

Union employees in the film industry took display space in Dallas newspapers this week to let Texans know that they were endorsing Movietime in Texas U.S.A. Projectionists, exchange and stage employees in five locals signed the advertising copy.

L.A. INTO ACTION—

LOS ANGELES—Displaying a feeling of unity such as has not been evidenced in recent years, more than 1,000 southland exhibitors, distributors, supply and equipment representatives voiced enthusiastic approval of the nationwide COMPO-sponsored Movietime U.S.A. boxoffice jubilee at a campaign planning session staged Thursday (20) under auspices of the Southern California Theatre Owners Ass'n.

It was the 32nd and probably final planning meeting to be attended by R. J. O'Donnell, Movietime national chairman; Arthur Mayer, COMPO executive director, and the Rev. Bill Alexander, Oklahoma cleric and orator, during a nationwide tour on behalf of the drive. Filmrow offices were closed during the morning to permit full attendance.

Sherrill Corwin of the Metropolitan circuit and chairman of the local Movietime exhibitor committee, presided, and the meeting was opened by Lieut.-Gov. Goodwin Knight.

Although neither National Theatres nor the Fox West Coast circuit have thus far officially signified their participation in Movietime, representatives of both chains were among those in attendance.

Ronald Reagan, president of the Screen Actors Guild, made the closing remarks, declaring the true state of the industry's business is good and will get better, and hailing Movietime as the exemplification of a "rebirth of pride" among filmdom's personnel.



"DAVID AND BATHSHEBA" CROWDS MOB THE ORPHEUM THEATRE, IN OAKLAND, CALIF. AS EVERY RECORD FALLS BEFORE

SPEAKING OF PICTURES . . .

20th Century-Fox Pictures are bringing the crowds back to the theatres of the world

"PEOPLE WILL TALK" LINES UP BIGGEST DAY'S GROSS IN THE HISTORY OF ROXY, N.Y.C. AND THEY KEEP COMING.





THE TECHNICOLOR SPECTACLE. THE GOLIATH OF THEM ALL.



"MILLIONAIRE FOR CHRISTY" takes Cleveland by storm. Gala premiere at the Hipp sets the pace for 200 theatre Midwest launching.



"ON THE RIVIERA"—the Danny Kaye Technicolor musical at the Odeon, London creates a Yankee mob scene on England's staid sidewalks.



"MEET ME AFTER THE SHOW" at Arkansas Theatre, Little Rock hits new high as crowds turn out for the Grable Technicolor smash.



"THE FROGMEN" at the Fox. Philadelphia had the whole town talking about the traffic-stopping, record-breaking mobs that greeted this hit.



"DECISION BEFORE DAWN" wins unprecedented acclaim and crowds at Odeon, London. The picture won greatest opening in years.

Pulse Beats

Paramount Will Manufacture Home Television Receivers

Announcement comes on heels of revelation that a subsidiary, Chromatic Television Laboratories, has developed a tri-color picture tube which can receive both black and white and color TV.

Consent Decree Negotiations With Loew's Stepped Up

Present deadline of September 30 nears for the filing of divorce and divestiture plans for the last remaining defendant in the government antitrust suit.

Urges Using Hidden 'Mikes' To Record Product Deals

Trueman T. Rembusch, national Allied president, speaking in Charleston, W. Va., suggests members install wire or tape recorders with hidden microphones as means of securing evidence of forcing or other violations of the decree.

Myers Urges Renewed Fight On Federal Ticket Tax

Allied States counsel says that while Senate eliminated worst feature of bill, which would have permitted nonprofit groups to show movies tax free, a thorough campaign on tax must be organized.

Three Hardship Applications To Build Theatres Granted

NPA approvals go to Zula L. McDougald for standard theatre in Monticello, Ark.; Frank A. Fricker, standard theatre, Pensacola, Fla., and Consolidated Theatres for drive-in at North August, S. C.

Fourth Theatre in Chicago Installs Large-Screen TV

Marbro, 3,931 seats, joins Uptown, Tivoli and State-Lake, also in United Paramount Theatres chain, making 14,394 seats available in city to receive telecasts.

Zenith to Ask FCC to License Subscriber-Vision Systems

To include Phonevision, Skiatron and others on a permanent basis; presumably Zenith will ask the FCC to hold hearings on the "pay-as-you-go" television systems.

J. A. Rank Reports Continuance Of Restricted Production

Slightly more than one-third British producer's financial resources are concerned with making films, according to annual stockholders report; balance is for theatre and supply manufacturing companies.

Canadian Grosses Running 10% Ahead of Last Year

Frank H. Fisher, general manager of J. Arthur Rank Distributors of Canada, says theatre incomes varying from 7 to 10 per cent ahead of previous year.

Schary and Lipton Stress Film Industry's Future

HOLLYWOOD — Refuting the gloomy analyses and prognostications anent the motion picture industry's status, and prophesying a bright future for films made for theatrical distribution, Dore Schary, MGM vice-president and studio head, and David A. Lipton, vice-president of Universal-International in charge of advertising and publicity, were the principal speakers Tuesday (18) when the Los Angeles Advertising Club held its annual "state of the industry" meeting.

Y. Frank Freeman, Paramount vice-president and board chairman of the Ass'n of Motion Picture Producers, was chairman of the meeting, and the industry guests included William Holden, E. L. DePatie, Roy Obringer, James Howie, Fred Meyer, Jack M. Warner, H. A. McDonell, L. K. Sidney, Ross Hastings, C. J. Tevlin, Gabe Yorke, Lou Smith, Mort Goodman, Eddie Lawrence, George Nichols, Frank Whitbeck, Walter Reilly, Herbert Preston, Maurice Benjamin, Perry Lieber and Al Horwits.

SCHARY EMPHASIZES 'TRUTH'

Schary, declaring he had been "browsing through a series of lugubrious observations about the picture business," placed emphasis upon the "true picture . . . of an industry that is furnishing more theatres than ever before in its history with better product from every company than it has ever furnished." He pointed out that employment is at a new peak, the divorce rate is lower than in other communities, and Hollywood is "proving . . . that its audience is still attached to this medium of entertainment."

The MGM executive paid further tribute to Hollywood as a community with a \$180,000,000 annual payroll, that is active in city, state and national affairs, and that has "contributed much to the morale of the world." It has done more for the picture-making art, he said, "in terms of making use of action, movement, symbolism, panorama, and plain perfection of mechanical device than any other motion picture community." He cited a number of upcoming releases as representing "an abiding faith" in the industry's future and in that of the nation and the world.

LIPTON BOOSTS FILM ADS

Lipton, after outlining the "Movietime U.S.A." campaign and the detailed plans therefor, centered his talk around motion picture advertising, which he opined had never been "properly appraised" by members of the advertising profession and newspaper publishers. Through cooperative advertising with theatres, the U-I executive declared, filmmakers spend some \$10,000,000 annually in daily newspapers, while the overall industry expenditure for advertising by producers and exhibitors comes to an estimated \$66,750,000, of which approximately \$50,000,000 goes to newspapers.

He expressed concern as to whether "too many" newspaper publishers have not "begun to take our marriage for granted," and declared the motion picture directory is more consistent and more reliable, from an in-



Dore Schary



David A. Lipton

come standpoint, than any other form of advertising in the daily press.

Returning to the "Movietime" drive, Lipton analyzed the industry's decision to ballyhoo its upcoming product through joint, cooperative advertising, and said the campaign will embrace 1,735 daily papers in 1,410 communities, with newspapers to be the only media used.

For 50 years, Lipton declared, the movie theatre has been "part and parcel" of American life, providing the "greatest form of mass entertainment the world has yet devised . . . we have every confidence that the public will take television in its stride just as it did radio, and that the motion picture theatre will maintain its place in the hearts of the world public."

Freeman, in an extemporaneous talk, made reference to the current house un-American activities committee probe of alleged Communist infiltration in filmdom, pointed out that the organized industry is giving the investigation its complete cooperation, and added:

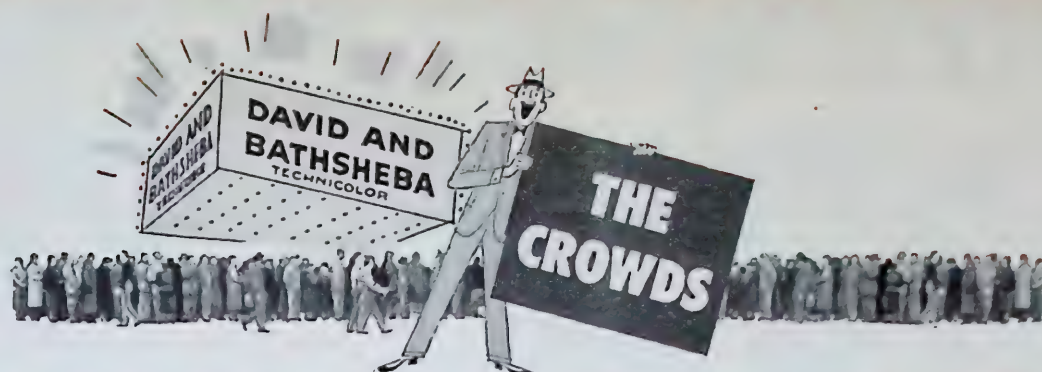
"We would like to know why other fields, other industries, don't get the same treatment. Is it because the 'names' in Hollywood will provide headlines and publicity for certain individuals who are looking for headlines and publicity?"

Colosseum Convention Advanced to Oct. 5-7

ST. LOUIS—The national meeting of the Colosseum of Motion Picture Salesmen of America has been advanced from October 26, 27, 28 to October 5, 6 and 7 here. There will be no change in the prepared program at the Sheraton hotel on Lindell boulevard at Spring avenue. Executive committee of the St. Louis lodge, headed by Bob Lightfoot of Monogram, president, simultaneously rearranged their meeting to work out the details of entertainment from October 20 to September 22 in the 20th-Fox branch office. The change in the dates of the national meeting was made Sunday (16).

Delegates also are expected to discuss the right of the Chicago lodge to pull out of the national organization in protest against the settlement. The official name of the newly formed organization designed to replace the recently dissolved lodge of the Colosseum is Motion Picture Salesmen's Guild of Chicago.

THE NEXT BIG NEWS...



IS THE MOST EXCITING



PICTURE OF THE YEAR



"THE DESERT FOX"...SET



IT NOW FOR OCT. 17TH!

Theatre TV Is Big News Across Page One U.S.A.

Big-screen television was big news across the country this week—and a new controversial subject for argument in the press, in Congress, the Federal Communications Commission and the trade itself.

While a number of congressional members were sounding off, demanding an inquiry into exclusive theatre telecasts of sports events, a high FCC official made it plain that the communications body has no jurisdiction whatsoever over the system of telecasting in which motion picture theatres and sports promoters joined for the Robinson-Turpin fight.

The official compared the telecasting of the fight to a long distance telephone call. Theatre television as now constituted, he explained, uses the private facilities of the Bell telephone system and not the air waves over which FCC has jurisdiction. He pointed out that there will be hearings on applications for allocations of channels for theatre television later on, and that FCC will at that time make its decisions on exclusivity problems.

Meanwhile, he said, the commission has no right to tell Bell Telephone what to do about theatre television.

The FCC admitted that it had been deluged with letters complaining about the exclusive Robinson-Turpin fight broadcast.

In Washington, Department of Justice officials were not immediately available for comment Wednesday (19) on a statement by Representative Pat Sutton of Tennessee that the DoJ is investigating possible antitrust violations involved in exclusive theatre broadcasts. Sutton said he believed a congressional com-

mittee would investigate the entire picture, and if it is found that no legal restrictions exist now, some sort of regulatory system would be proposed.

Sutton also said that Representative Adolph Sabath, chairman of the house rules committee, had told him the committee would favorably report on a resolution by Congressman L. Gary Clements of New York calling for an investigation of all phases of sports including theatre television of sports to the exclusion of home sets. However, strong opposition to the resolution was reported developing.

SELL 4,000 CLEVELAND SEATS

The telecasting of the fight came in for criticism and some support from the press.

In Cleveland and Chicago, particularly, among the 11 cities showing theatre telecasts of the fight, the behavior of the crowds came in for special comment and front-page treatment. The Cleveland Press gave prominence to the statement by its theatre editor, Omar Ranney, "that a theatre is no place for a fight crowd unless some better way is found of handling the customers."

The 3,300-seat Palace could have been sold out twice over, so great was the demand for admission tickets at \$2.40, with no seats reserved. But when some 4,000 tickets had been sold the management ordered the box-office closed. Even so, the fans were standing six deep in the auditorium, and in the balcony they were sitting in the aisles, choking all exits. An additional hazard was inability to enforce the "no smoking" ordinance. According to Jerome Shinbach, RKO Theatres division manager here from Chicago to oversee the event, 40 policemen and 20 firemen were assigned to the theatre for the entire evening. They did all they could to stop smoking and aisle blocking, but were unable to maintain order.

Hundreds unable to gain admission remained in the outer lobby waiting to hear the outcome of the fight.

PLAY UP ROWDY CROWD

The regular Palace show, the Spike Jones vaudeville company moved its 8:30 performance ahead to 5:30 on Wednesday. At its conclusion the house was cleared and fight customers only were admitted on a first-come, first-served basis. There were no reserved seats. They started pouring into the theatre as soon as the doors were opened, about 8:45. From then until 9:30 no entertainment of any kind was offered. It was a period when the concessions reaped a harvest. From 9:30 to almost 10 o'clock the fans were entertained with some short subjects shown on the screen.

The photo services of the press associations wired the picture of the fight mob breaking down the doors at the State-Lake Theatre in Chicago, and this phase of the fight telecast got a big play in the papers. The Los Angeles Mirror headlined the photo and story: "Golden Rain of Dollars Looms in TV Roughhouse to See Fight."

Newspaper columnist in both Los Angeles

Set Manufacturers Creating War Chest to Win TV Sports

New York — Manufacturers of home television sets are not going to lose major sports events to theatre television without a fight.

Plans to recapture top boxing bouts and other major sports events were undertaken here at conference of the Radio-Television Manufacturers Ass'n. A special committee was named to study methods by which this can be accomplished. It is expected that a voluntary tax or contribution based on set sales will be inaugurated as a means of creating a multi-million-dollar war pot to compete with theatres for telecast rights.

Meanwhile, theatres with big-screen TV were preparing to show the Willie Pep-Sandy Sandler fight Wednesday (26). An interesting development of the week was the installation of theatre TV in the Warner Bros. Stanley Theatre, Pittsburgh—providing the first competitive big-screen television in the country.

and Chicago intimated that John Q. Public need not be too greatly concerned that theatre television will take too many important telecasts away from the home sets. In Los Angeles, Guy della Cioppa, CBS program chief in Hollywood, told the press he thought pay-as-you-see TV will eventually be the best bet for fight promoters rather than the theatre systems. He gave as his reason the fact that even if 10,000 theatres were filled to capacity for important fight telecasts, they could not match the fee potential of 90,000,000 home sets equipped with some form of pay-as-you-see device.

Chicago papers saw the telecast as a trend toward the "end of free showings of major sports events," but Sun-Times visioned home TV outbidding theatre television for sports events because it could offer larger income.

Will Subscription TV Outbid the Theaters?

Theater TV Boom Hurts Home Funs

Larger Size of Home Audience Called Factor in Outcome

By William J. R. Smith

It is estimated that 3,000 fight fans will be paid to see the fight at the State-Lake Theatre in Chicago. The fight is expected to be a big draw for the theatre, but it is also expected to be a big draw for the home audience.

Theater TV Boom Hints Slim Pickins At Home

Mob Crashes Theater Doors

36 Cops Slept Aside as Fans Battle to See Fight on TV

By William J. R. Smith

Crowds storming the State-Lake Theatre Wednesday night to try to see the telecast of the Robinson-Turpin fight got out of hand and broke through the front doors an hour after the ticket sale began.

Fight promoters today were expected to receive a net of \$2.00 per ticket, and 24 more percent went to the fight.

Here are samples of headlines given to the theatre TV exclusive fight programs in Los Angeles and Chicago newspapers. The telecast of the Robinson-Turpin fight was page one copy virtually everywhere.

UPTOWN
STATE LAKE
TIVOLI

EXTRA SPECIAL!
ONLY TELEVISION BROADCAST OF

TONIGHT—9 p.m.

EXCLUSIVE!

ON BIG-SCREEN

THEATER-TELEVISION!

TICKETS FOR FIGHT
(Plus Regular Show)
ON SALE FROM
5:30 p.m. TODAY
(All Seats \$2.00 (Tax Incl.))

ROBINSON

VS.

RANDY TURPIN

MIDDLEWEIGHT CHAMPIONSHIP FIGHT
Direct from
Polo Grounds

See the fight exclusively
at all 3 Balaban & Katz Theaters

HERE'S HOW YOUR \$2.00 IS CUT UP:

	(Per Ticket)
International Boxing Club	75¢
Telephone line charges	30¢
U.S. Gov't and City Taxes	35¢
Net to Theater	57¢
Total	\$2.00

* (Current Prices: Tivoli and Uptown, 62¢ net; State Lake \$1.00 net)

NOTE: The theater's share is only 57¢—which is less than the regular admission charge for its current program... while YOU get the biggest \$2.00 value in a combination program of sports and motion picture entertainment.

In Chicago, Balaban & Katz ad copy took considerable space to explain why admission was hiked to \$2 for the fight telecast. The lower part of the advertisements shows how the circuit broke down the admission price to inform patrons that the theatre actually retained only 57 cents of the total.

Cheerful Notes for the Film Industry

The Magazines, and Sam Goldwyn, Come to Fore to Offset the Life Article

NEW YORK—Some of the nation's top magazines are answering Life magazine's recent damaging article which questioned the survival of the motion picture theatre when it receives the full impact of television competition.

The parade of articles, optimistic in nature as to the future of motion pictures, began this week with Samuel Goldwyn's "Is Hollywood Through?" in the September 29 Collier's, a four-page article in the September 15 Business Week, and a 16-page September Coronet magazine feature. The October 10 People Today, pocket-size news-picture magazine, to appear on stands next Wednesday, will carry a 15-page feature: "Hollywood: Lively Corpse," and Look, on the stands October 9 will have a 6-page feature: "Who Says Hollywood is Dying?"

GETS TOP EDITORIAL TREATMENT

Goldwyn's article not only receives top feature treatment but rates an editorial in the magazine which says it feels the "wake is slightly premature, and that the corpse, supposedly done in by television, is decidedly lively."

The producer says: "As I look ahead I see the motion picture industry of the future stronger, healthier and, I might add, more profitable than today."

He admits that the most formidable competition it has yet received is television, but he says there have been other factors in the decline in theatre attendance. There is the high cost of living, censorship which "has robbed us of much of the vitality and vigor that is essential to creative effort," and the fact that "error of many years standing finally caught up with the industry all at once. 'Some of these mistakes,' he said, are 'too many pictures—which also means too many bad pictures' and misleading advertising which labels every picture as the greatest ever produced."

He asks the question: "With 100,000,000 television viewers seated comfortably at home enjoying programs in color, who will ever want to go see a movie?" and answers it with: "In my judgment, more people than ever before—even more than in our best days up to now."

IS NOT WISHFUL THINKING

This, he guarantees, is not wishful thinking but the result of careful analysis of present conditions in light of a lifetime of experience and his own sense of how the public feels. "It is a logical conclusion to a set of unequivocal facts."

Films, he says, have a story-telling range which cannot be duplicated on television. There is no form of adventure or experience motion pictures cannot recreate. Hence, he argues, TV will have to turn to Hollywood for entertainment of a kind and quality it cannot itself produce.

Despite all arguments, Goldwyn says "In my judgment, the theatre will never be replaced as the basic medium for the public showing of motion pictures. Regardless of all other factors, the American public is not going to remain confined to its homes for recreation and amusement. The normal human desire to be part of an audience would



Opening Spread of Industry Article in Business Week.

'The Modern, Well-Run House Will Always Make a Profit'

MINNEAPOLIS—Taking the luxury decor and quality patron services offered at the new Terrace Theatre in nearby Robinsdale as an example of what the industry can provide as a means of winning continued strong patronage, Business Week in its current (15) issue presents an optimistic picture of the motion picture business.

Pointing to some of the strong pictures on the screens currently, the magazine says that the next couple of months will show whether or not quality will really do the trick of giving Hollywood a new taste of its old security.

"But even if it won't it would be a serious mistake for anyone to assume that the film capital is dead, finally outmoded by the electronic tube."

The magazine feels that the future for Hollywood is probably more promising than

ever, although in the transition "someone is likely to get hurt." This someone will be the fringe theatres, but, adds the magazine, "the modern, well-run houses will always be able to make a profit from movie audiences. And there's always theatre television itself to help pull in the dollars."

The article opens with a two-page spread showing the various fine appointments of the Terrace Theatre which the Volk Bros. opened several months ago. The country-club look to the theatre, the 60-cent admission price, the comfort seating—these are factors which the article points out as being the kind which will always attract movie patrons.

Business Week estimates that the boxoffice has shown a 6 to 9 per cent increase in recent months. It points to the fact that good pictures are proving that TV competition

(Continued on page 21)

not permit it. And, besides, the superior visibility of the theatre screen is a factor not to be ignored."

However, he does warn that the film industry is in a state of transition, and that some changes inevitably will come—just as they have in the past.

"I do believe that before five years, or at the most, 10 years have gone by we will have worked out a combination of theatre and home showings of motion pictures which will result in the closing of many of today's theatres and, at the same time, a considerably expanded market for motion pictures."

If boxoffice TV develops, he says, it seems inevitable that a great many of the marginal-type houses may go out of business.

Theatre owners today have to face the realities of the times. While they cry out against TV inroads, they are tying into it and have no "hesitation about utilizing television in any fashion which can help them,"

he says. "While they shudder at the thought of television depriving them of ticket buyers, theatre owners are installing large-screen television equipment and have no hesitation whatsoever at depriving home viewers of outstanding special events."

This, Goldwyn enjoys seeing. "This represents a return to the aggressive showmanship and competitive drive of theatre owners in the early days of motion pictures."

Pictures like MGM's "Show Boat" and "The Great Caruso," Columbia's "Born Yesterday," Universal's "Bright Victory," Warner's "Street Car Named Desire," Disney's "Alice in Wonderland," 20th-Fox's "All About Eve," and Stanley Kramer's "Cyrano De Bergerac" and many others are proof of Hollywood's capabilities.

"When pictures of this caliber reach the theatre, not even the most confirmed skeptic can find anything wrong with the boxoffice figures," he says.

THE BRIGHTEST... THE HOT THE LONG HISTORY OF P



TIME MAGAZINE
says:

“The picture to beat
for 1951’s Academy Awards
—an engrossing piece
of popular entertainment . . .

with **the frankest, most
provocative scene of its
kind ever filmed in
Hollywood**

and the
best acting of their careers” —from



MONTGOMERY

CLIFT



ELIZABE

TAYL

with
KEEFE BRASSELLE • Produced and
Directed by **GEORGE STEVENS** • Screenplay by Michael
Based on the novel, AN

EVERY DATE RIDES THE CREST OF HUGE MAGAZINE AD

TEST BOXOFFICE PICTURE IN
ARAMOUNT IS

GEORGE STEVENS'

PRODUCTION OF

**A PLACE
IN THE SUN**

now meeting with overwhelming mass response from
the largest cities to the smallest towns . . . as it does
record and holdover business everywhere!

TH



SHELLEY

OR WINTERS

Wilson and Harry Brown
AMERICAN TRAGEDY, by **THEODORE DREISER** and the **PATRICK KEARNEY**
play adapted from the novel.

CAMPAIGN TO OVER A HUNDRED MILLION READERS!

Men and Events

By JAMES M. JERAULD

Public Relations

EVERY manager of every theatre where fight pictures are televised should see that his house is properly policed, that every holder of a reserved seat ticket gets his or her seat, that no rowdy pushes down an exit door latch.

Unruly crowds outside and an excess of standees inside are an invitation to trouble.

S. H. Fabian saw danger signs ahead when he moved his television projector from the 3,660-seat Palace in Albany to the 1,552-seat Grand for the Robinson-Turpin fight. At first glance it might seem like a sacrifice of potential revenue, but there were other factors involved.

The regular patrons of the Palace are families who would not show up for a fight; there was an undercurrent of opposition to the \$2 admission charge. If any unexpected reactions should set in, he preferred to have them where they would do the least harm.

Windows were broken in Chicago, exit doors were thrown open and the police were called.

Theatre TV is new. Set owners who have become accustomed to free shows oppose it. Politicians know they can reap an advantage by challenging "exclusive" telecasts which the public has been seeing free. It makes no difference to them that somebody has to pay, so long as it isn't the voters.

The question of granting wavelengths to theatres is pending before the Federal Communications Commission. The industry has to prove that theatre TV can serve the public interest.

This is a good time to keep theatre television so orderly that it will be beyond criticism. It also is a good time to suggest to the fight promoters that they cut that 75 cents per seat charge until more theatres are equipped. It's to their advantage, because if the time comes when a couple of thousand theatres get TV projectors the income from them will exceed the income from stadiums.

Two thousand theatres with an average of 2,000 seats each would total to 4,000,000 seats, and a charge of 25 cents per seat—one third of the current rate—would be \$1,000,000.

This is not the time for either the exhibitors or the boxing promoters to squeeze the neck of the goose that lays the gilded eggs.

Something New

THE Georgetown Theatre, out on the northwest edge of the District of Columbia where suburban homes predominate, is one of those places where an exhibitor can play revivals—or art pictures—and make money on them because many of the patrons don't like to be pushed around in downtown crowds.

Television is no problem for this house; the TV programs of old pictures are his

trailers. The patrons ask for films they think will look better on the theatre screen than they did on the TV receivers.

Here is what the manager wrote in a recent bi-monthly bulletin:

"You may think we're crazy . . . but we like television. Some of our most frequent patrons are refugees from television sets . . . and we're most happy to have them with us.

"But one of the real reasons we like television is the fact that TV is one of our best publicity media. Every time a film is shown via TV over a local station, we get swamped with requests to play that film on our super-giant-size 30,000-inch screen, where every detail of the motion picture is revealed in its true cinematograph quality.

"Furthermore, while we do not wish to smack down this hysterical new entertainment (?) medium, most films on TV lose a lot in the need for cutting out long shots, inserting commercials and otherwise attempting to adapt a motion picture to the limitations of the video screen."

One of the pictures he has booked is "Ghost Goes West," which has appeared on TV programs for months in various parts of the country. Georgetown patrons want to see it in its original screen form.

Advertising Lid Off

RIGHT now theatre managers are doing more advertising and other forms of promotion than at any time within the memory of oldtimers. It makes no difference whether they are circuit or independently operated houses.

The reports filtering into New York—and there are hundreds of them daily—show that the new outlook, due to a pickup in grosses and to the enthusiasm generated by Movietime U.S.A., has brought a remarkable change of attitude.

Charles Einfeld's slogan — Movies Are Better Than Ever—seems to have been transformed into Showmanship Is Better Than Ever.

Even if it isn't better than ever, there is more of it, and that has a tonic quality.

Frame 'Em and Paste 'Em

QUOTE from the latest bulletin of Allied Independent Theatre Owners of Iowa and Nebraska:

Did you hear of a bird that quit scratching because worms were scarce?

"Do your big advertising AWAY FROM YOUR THEATRE to get those "lost patrons."

Line Shortened

ED REEK, producer of Movietone News, asked Charles Hacker of the Radio City Music Hall if the Robinson-Turpin fight hurt business.

Hacker replied: "It was the last night of an eight-week run of "Show Boat" which broke all the house records. The fight may have shortened the boxoffice line a little."

Asks Sneak Previews For the Grassroots

KANSAS CITY—A new system of studio sneak preview of product to obtain a nationwide sampling job of patron reactions is being proposed by Howard Jameyson, president of Commonwealth Theatres, Inc., to industry leaders.



Howard Jameyson

He is suggesting that studios no longer limit their "sneaks" to west coast audiences and that the grassroots approach be undertaken not only as a source of getting more accurate patrons opinions but as an industry public relations project. It would pay off in bigger grosses for both the exhibitors and the distributors, he believes.

Jameyson first made the suggestion when he addressed a group of MGM production executives. As a result, Dore Schary, production chief, arranged for a sneak preview in Lawrence, Kas. Frank Whitbeck, director of advertising and exploitation at the studios, accompanied the print and presented it to an overflowing audience which included the mayor, Chamber of Commerce president, and many local civic leaders.

BOOSTS THEATRE ATTENDANCE

"The turnout and audience reactions and written comments impressed Mr. Whitbeck very much," Jameyson says. The question, however, was: How did MGM fare? "Well, the standees gave us a gross of about 10 per cent above capacity and about three times the normal gross for a Wednesday. The rental on the current MGM picture was boosted by several percentage points as a result of the studio sneak."

In making his presentation to industry leaders, Jameyson says that the designation of sneak spots should be entrusted to exchange managers because they know where their percentage pictures are playing and where they have a chance to improve their returns by the preview.

The sneak previews must be "legitimate" and the project must be substantial. "The studio representative must arrive with pomp and circumstance and be ready for interviews and to address the PTA, civic clubs and other organizations," Jameyson says.

SAYS WILL PAY ITS OWN WAY

As for expenses, the circuit head believes that the venture will pay its own way.

"Our company operating in small towns has made its contribution to COMPO. We are paying extra assessments to TOA on Movietime U.S.A. We know we're not going to get film personalities in all our towns—maybe not in any—there just aren't enough personalities. I look on this studio sneak preview deal to fill in the gaps—to get down to the grassroots, to augment, but not interfere with the COMPO effort. I am willing to go further. Once we get the studio man here with the film, I think I can find ways of bedding him, boarding him and transporting him between my towns and I think the O'Donnells, Blanks, Skourases, Ricketsons and Rhodens could find a way, too, if the deal appeals to them."

NSS Will Film Allied Members Individually

CHARLESTON, W. VA. — National Screen Service will set up a complete studio to photograph and record on 35mm every exhibitor attending the national Allied convention in New York October 30-November 1. This film record will be given to the exhibitor free and can be used on his theatre screen when he returns home, to advise his patrons that he has seen some great motion pictures and they will be coming to his theatre. This NSS promotion should fit in very nicely with Movietime U.S.A., Allied President Truman Rembusch told the W. Va., Allied convention here this week.

Business Week

(Continued from page 17)

isn't as tough as some thought it would be.

The article pointed up some interesting sociological reasons for the drop in postwar film patronage. Exhibitors, as a result of the war, it is pointed out, got cut out of a large group of moviegoers.

The article gives these reasons why:

"The ages between which people attend movies most frequently are 19 and 25. The war drew off a hefty part of this group, both boys and girls, into the armed forces. Toward the end of the war, vast numbers of people in this group got married immediately, foregoing the usual dating at the movies. Soon most had children. For the price of admission plus the price of a baby sitter, you could make a week's payment on a refrigerator—or, later, a TV set.

"Statistics bear out the theory of the box-office's 'lost generation' to a startling degree. In 1945 there were 1.6 million marriages. In 1946 there were almost half again as many—2.2 million. And within the two years between 1945 and 1947, the birth rate had skyrocketed from 2.8 million to 3.8 million.

"Also, about 70 per cent of all marriages take place between the ages of 18 and 24. And the average marriage age in the U.S. is 23 for men and 20 for women. In other words, the sociological phenomenon of widespread marriage right after the war left a real boxoffice vacuum. (One significant exception: the drive-in theatre, where parents could skip paying a baby sitter by throwing the kids in the back of the car.)

"That's one reason that moviemens are a lot more cheerful now than they have been for years. True, both the birth rate and marriages are still running at a good clip—though not as high as immediately after the war. But now every day more and more kids are getting to the moviegoing age. These are children born in the 30s, too young to have had the sudden shocking reality of war—or even of army life—to make them grow up too fast.

"Indirectly, television may actually be contributing to moviegoing now. The new generation has grown up enough by now to be interested in courting. TV keeps the family in the living room, which rules that out as an acceptable location for courting. So the movies get the youngsters' trade."

Para. Puts a TV Tube Into Race for Color

NEW YORK—Paramount's Chromatic television tube was given a secret demonstration Wednesday (19) at the home office for physicists and engineers.

Paul Raibourn, vice-president of Paramount, had no comment on what the physicists said about the new apparatus, but the general impression in the limited group that knows how the thing works is that it comes closest to solving the problem of color television of anything developed so far and may be the first apparatus to be put on the market.

The tube can receive programs in both black and white and color, thereby eliminating the addition of expensive apparatus for receivers.

In addition, it can transmit radar pictures in color and is being used by the armed forces.

As was made known some months ago, the tube is the invention of Prof. Ernest O. Lawrence of the University of California Radiation Laboratory, but this work has nothing to do with his university work, he says. Since he introduced the idea, Chromatic Television Laboratories, Inc., at Diablo, Calif., of which Richard Hodgson is technical director, have been developing the apparatus. This company is controlled by Paramount.

The latest model was completed only a few days ago. The best nontechnical description of the apparatus is that it has an electronic lens that deflects electrons to color strips on the glass-viewing plate and can be adapted to any system of color television transmission.

Like all previous television developments in recent months, this one followed closely moves of the two rival systems—RCA and CBS. Early in the week it was made known that RCA is about to stage a demonstration of its color tube from Washington to New York and vice versa. A day or two following that it was stated that Spyros P. Skouras, president of 20th Century-Fox, would leave at midweek for Switzerland to watch the

Eidophor apparatus which uses the CBS color wheel and is intended for theatre use at first.

The day after the demonstration Barney Balaban, Paramount president; Adolph Zukor, Paramount chairman of the board; Richard Hodgson, Chromatic president, and Raibourn issued statements.

Paramount said the tube was adapted for mass production and will bring color television within reach of the millions. Zukor said he was as excited over its possibilities as he had been over films in the early days. Hodgson said commercial production will begin immediately in Connecticut and that tubes will be available for public demonstrations within a few weeks. Raibourn called attention to ease of manufacture because there is "a safety factor of about ten in placing the electrons where they should go. There is no masking, so that it is highly efficient in its use of electron energy. It works beautifully with the comparatively crude present construction."

Competitive Bidding Ends After Threat of a Suit

MINNEAPOLIS—Whether or not it has been influenced by threatened suit, MGM here waived competitive bids and released "Show Boat" in the 28-day slot both to the Richfield Theatre, which possesses such clearance, and the 35-day Edina, independent theatres in adjacent areas. Hitherto, MGM has required these two local suburban houses to bid competitively for pictures sought by them on 28-day clearance, the first availability here after the initial loop run.

The Paul Mans group, Richfield owners, have had papers prepared for a suit against MGM to restrain it from requiring the competitive bids and to have the court assess alleged damages sustained by the theatre in consequence of the trade practice. Also ready for filing are papers prepared by Ben Friedman's Edina against all major companies, excepting Columbia, to compel them to grant it 28-day availability. Columbia last week acceded to the Edina's demand for the early clearance.

Much wagging of tongues in the industry also has been occasioned by the fact that the Edina presented "Show Boat" at a 55-cent admission while the Richfield and eight other independent neighborhood and suburban houses, as well as two Minnesota Amusement Co. subsequent run theatres, all showing it on 28-day availability, had a 60-cent admission.

In its prepared complaint, the Richfield argues that it and the Edina are not competitive and that it's entitled to buy through negotiation. MGM takes the position that the theatres are competitive and the consent decree forces it to call for bids when both seek the same picture for the identical run.

Prior to the consent decree, the only Minneapolis neighborhood and suburban theatre to have 28-day clearance was the Minnesota Amusement Co.'s Uptown.

Grandmother-Exhibitor Enters College at 60

ALBANY—A 60-year-old grandmother, who carried on her husband's theatre operations for seven years after his death, has entered Bennington, Vt., college as a freshman. She is Mrs. Margaret Buckley, widow of Christopher H. Buckley, one-time operator of the Leland, Grand, Clinton Square and Harmanus Bleeker Hall in Albany and later lessee of the General Stark and Community Bennington.

Mrs. Buckley, who graduated from a Bridgeport, Conn., high school in 1909, operated the General Stark Theatre until last February, when the Hart Estate, owner, resumed its management. She is the mother of five children and grandmother of eight. Mrs. Buckley is majoring in English and art. One of her grandsons is enrolled in the Bennington college nursery school.



Raking In The Dollars With T

First engagement, Globe, New York,
Rhubarb's got every critic right in

"HIGHEST RATING!"
—N. Y. Daily News

PERLBERG-SEATON PRESENTS
RHUBARB
STARRING
MILLAND and STERLING
WITH GENE LOCKHART
IN
RHUBARB
DIRECTED BY ARTHUR LUBIN
SCREENPLAY BY
DOROTHY REICHERT and FRANCIS L. MURPHY
BASED UPON THE STORY BY HAYDEN SMITH

"Clever dogs and mules have
paraded across the screen.
Now Rhubarb steals the play
from them."

—N. Y. Daily Mirror

"Everybody has fun!"

—Brooklyn Eagle

"Very funny film." —M. P. Herald

"Solid boxoffice hit."

—Showmen's T. R.

"Novel, delightful!"

—Film Bulletin

"Every laugh-trap in the gag-
man's lexicon." —Daily Variety

PERLBERG AND SEATON'S

RHUBARB

Top CATegory PURRRformance!

one of biggest in last three years!
the palm of his paw—with raves like:

"FAST, FUNNY AND FULL OF BELLY LAUGHS!"

—*Newsweek Magazine*

• "Hilarious! Right in the spirit of H. Allen Smith who thinks the funniest thoughts in our land."

—*N. Y. World-Telegram*

"Surprise fade-out is a howl!" —*Hollywood Reporter*

"Will attract strong audiences." —*Film Daily*

"Will land in the better money." —*The Exhibitor*

Paramount

will soon mail you a special booklet describing the exploitation campaign that rocked New York. And every ticket-selling stunt can be duplicated everywhere!



**AND FROM THE MAN WHO
KNOWS GREAT MOVIES BEST:**

"RHUBARB is terrific. A half dozen grandchildren and Mrs. DeMille and I never stopped laughing!"

—Cecil B. DeMille

Why Isn't More Billboard Posting Done by Industry?

Big Reason Is Most Boards Are Tied Up by Users On An Annual Contract Basis

By SUMNER SMITH

NEW YORK—Everybody asks why there isn't more billboard advertising of motion pictures. Has it lost the value it once had? Are other media preferable at a time when the industry seeks the "lost audience?" Is it too costly? Why don't exhibitors use billboards, particularly when provided with free 24-sheets by distributors? Will the Council of Motion Picture Organizations use billboards in its national promotion of better public relations?

Charles F. Stark, vice-president of Outdoor Advertising, Inc., clearing-house for such promotion nationally and a former film man, undertook to answer the questions when BOXOFFICE went to see him during the week. So did Parker James of Standard Outdoor Advertising, Inc.

COMPETITION IS KEEN

The big reason for the falling off of motion picture billboard advertising, according to both men, is that film companies refuse to sign annual contracts, and when a big film comes along, they try to make arrangements "on the fly." But nowadays outside competition for billboard space is so keen, with big corporations signing up for space more than a year in advance, that film companies usually find themselves out in the cold. During 1950, only 15 pictures were "posted" and seven companies sought but couldn't get space because they waited too long.

RKO Pictures spends \$50,000 a month on billboard advertising and is its most consistent supporter because of Howard Hughes' interest in that medium. Stark said he spends a lot of money in employing the best artistic talent and using high-grade printing paper. Hughes is now selling "His Kind of Woman" for key runs in 42 cities and is having a large number of locations lined up for "Flying Leathernecks." Of the 15 pictures posted during 1950, eight were RKO pictures.

TWO COMPANIES GET SPACE

Only two other companies have succeeded thus far in getting billboard space for their pictures this fall. According to Stark, they are 20th Century-Fox, which to date has had locations booked in 15 cities, including New York, for "David and Bathsheba," and MGM, which is expected to add 12 additional cities immediately following its New York campaign on "Quo Vadis" starting about the middle of October. RKO has set up a campaign on "Alice in Wonderland."

Billboard advertising, despite restrictions placed upon it by many states, has attracted many new advertisers in recent years, but not motion picture companies. Automobiles rank first in use, gasoline second and food, a newcomer, third. The national billboard



Billboard posters for a group of current and forthcoming motion pictures. "Alice in Wonderland" got a heavy posting schedule from RKO Radio, the most consistent user of outdoor boards.

advertising bill for 1951 will exceed that for 1950 by more than \$5,000,000.

So when, last year, one distributor tried to make last-minute arrangements for three of his pictures, in each instance he found he was too late. The same applied to another with two top attractions and two others with single pictures. One of the deals would have brought the billboard people \$1,200,000 at the rate of \$400,000 a month for three months for coverage straight across the country. They hated to pass up the money, but application had been made too late.

The situation has changed since about ten years ago when, during the so-called prosperity era, MGM waged big campaigns, first in the key cities, then along the highways between. MGM first made the general statement that a picture could be seen at the first runs and followed this later with the news that it could be seen at the neighborhoods. Paramount handled its campaigns differently, selling its pictures for given dates and naming the theatres.

Now about 90 per cent of billboard space across the nation is reserved in advance, little of it in local situations by exhibitors. So when exhibitors get distributor offers of free 24-sheets for posting, the majority of them are unimpressed, knowing there is no space available.

Billboard men consider film advertising unique in that it calls for posting on a definite date and removing on a definite date,

compared with other billboard advertising which has a longer life. In a sample town of 40,000 population, costs were put at \$50 for four boards for two weeks compared with \$300 for newspaper advertising.

Billboard men want film advertising, not only because of the revenue but because they say it has a "newsy lift" far superior to the advertising of other articles which are often largely pictorial. Advertising heads of corporations outside the film industry often ask to have their ads placed next to movie advertising for that reason.

Both Stark and James said that criticism of billboards for making highways unattractive resulted from a general public misunderstanding. They said the posting industry was blamed for lots of "Joe's Bar and Grill" signs that were strictly local in nature.

300,000 BOARDS IN U.S.

Stark put the total number of 24-sheet poster panels in the U.S. at 300,000. He said there are also 100,000 painted boards. Those are outdoor framed ads bigger than 24 sheets, usually illuminated at night, used almost entirely for institutional advertising for periods up to three months.

Local exhibitor attitudes on billboard posting vary. In large cities fast campaigns are put on at times by sniping 24-sheets and smaller paper on fences and walls. This is common in New York. New York also has expensive billboard space available on roofs and walls in the Times Square area.

In many states sniping is impossible. Some states require licenses which are not issued until the billposter produces a written consent from the property owner with payment of a fee.

Some large circuits can afford this, but individual exhibitors rarely go for it, because by the time they have paid \$2.40 for a 24-sheet, plus the union billposting rates, plus board rental they have spent a large share of their total advertising appropriation.

Because of exhibitor interest in the cost to distributors in getting out 24-sheets for sale or free distribution, an attempt was made to find agreement on some average sum per poster. Persons in the industry and with lithograph firms pointed out that many production factors are involved, such as quality of art work, inks and paper, color runs and the quality of posters.

VARY ON COST ESTIMATES

One industry executive finally risked the guess that, exclusive of art work, the average cost would come to at least \$2 a 24-sheet for a 1,500-2,000 run, while another put it at \$4.50 and a third at \$5 to \$7.50. Sydney N. Reid, sales manager of Morgan Lithograph Co., made the general estimate of \$5 to \$12, including art work. Smaller runs of 24-sheets, such as runs of from 500 to 600 for National Screen Service distribution, it was agreed, increased the cost of the individual poster materially. In that connection it was pointed out that Shell Oil, which orders in the thousands, averages only about \$3 to \$4 a 24-sheet despite high art costs and special printing.

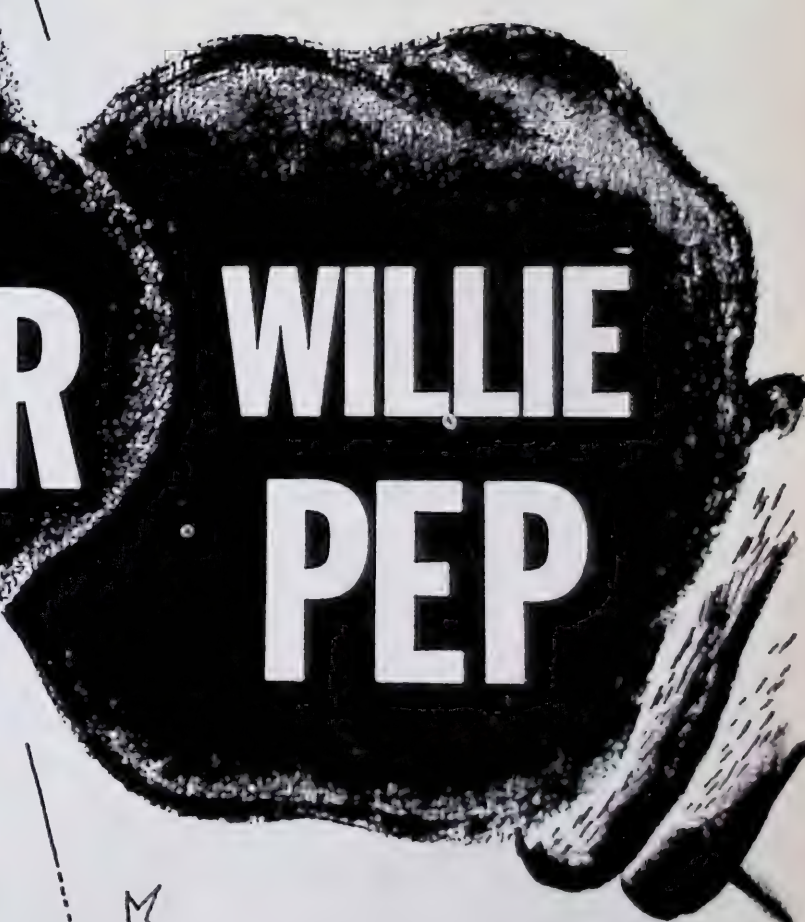
The initial expense is always art work and the cost depends upon the talent employed. The poster artist considered the most outstanding in the country receives about \$2,000 for just the head of a man or woman. If other figures are included in his painting, the price rises. However, art costs generally run from as low as \$100, which is the exception rather than the rule, to \$1,000, with the majority probably nudging \$500.

The Next Great Special Event Exclusively For Motion Picture Theatres Everywhere!

**OFFICIAL WORLD'S
CHAMPIONSHIP FIGHT FILMS**



**SANDY
SADDLER**

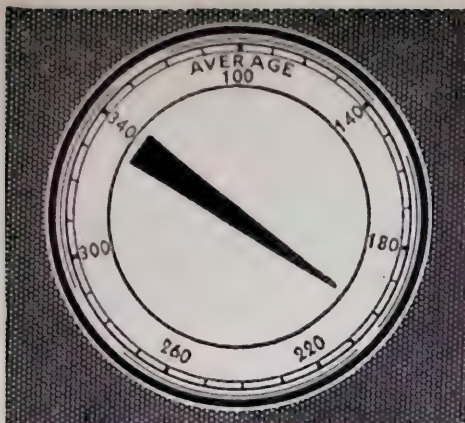


**WILLIE
PEP**

**Scheduled for Sept. 26
at Polo Grounds, New York City**

**GET YOUR ADVANCE ADVERTISING
WORKING NOW...with special trailer,
posters, newspaper ads!**

Distributed by RKO RADIO PICTURES, INC.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Alice in Wonderland (Souvaine)	135	100			100	115		100			115		128	95							124
Big Gusher, The (Col)	100		100					100	85				80						100	75	91
Captain Horatio Hornblower (WB)	141	150	115	120	130	165	110			130	200	140	140		115	205	110	130	200	144	
Cattle Drive (U-I)	96	110	85		85		110	125			85	75	95		100		110	50		80	93
David and Bathsheba (20th-Fox)				120							200	300	200		170		210		250		207
Flying Leathernecks (RKO)	130	175		130	130	120	135	300	100		150		115			145	110	100	145		142
Force of Arms (WB)	105			100		120							100	140	110		120				114
Francis Goes to the Races (U-I)	102	100	100	105	150	125	95	150	85	110	125	100	100	100	115	155	90	80	190	130	115
Guy Who Came Back, The (20th-Fox)	116	110	75	125		90			190		90	75	95	85	100	85	110	70	190	100	107
Happy Go Lovely (RKO)	101		95		110			90	120	105	120	100	85		110		115		100		104
Hard, Fast and Beautiful (RKO)	110	110	90		60	80			90		120	100			110			75	120	100	97
Here Comes the Groom (Para)	136		115		135	130		150		140	200	140		120		145			160	175	146
His Kind of Woman (RKO)				125	110		125	150				200	115	115	125		140				134
Iron Man (U-I)	95	110	95	105		130		150	100			120			125			110			114
Jim Thorpe—All American (WB)	109	115	105		90	160				140		100	115		130		120	100			117
Kentucky Jubilee (LP)								100			85	70		75					100	100	88
Kon-Tiki (RKO)		120	95	120		120	110		150	110	300	100	115		125		85			150	131
Law and the Lady, The (MGM)	100	70	85		100	90		75		70	100			95	100		110	75	80	65	87
Let's Go Navy (Mono)		100			100		100			100		90		100					100	100	99
Little Egypt (U-I)	80		120						90	105					115						102
Lost Continent (LP)	90	95										140		70		105			110	130	106
Mark of the Renegade (U-I)	85	85	95	90	100				85	80		70		95	100		115		170		98
Mask of the Avenger (Col)	105	90	85	110		115		100	110	85		100			100		95	60			96
Meet Me After the Show (20th-Fox)	134	110			110	140	100			150	150	100	110	100	135	125	125	100		150	123
Mr. Belvedere Rings the Bell (20th-Fox)	136	125	90		100	110	110	125		125		90	95	100	110	110	125		120	150	114
My Outlaw Brother (UA)				90	70	75	115	85	70			75	80		90	100	100		100		88
My True Story (Col)		105						100	85	85	100	90		100					100		96
Night Into Morning (MGM)		80	75			100	75		95	85	100	95	95	102	100	80	75	90			89
Odette (UA)		115	80	115		80	110		80			60			125						96
On Moonlight Bay (WB)	122	135	105	110	175	120	115	150	105	160	130	125	150	104	105	130	80	110	150		125
Passage West (Para)	100	110			85	75	85	60	125	100	105	70	90		105	100	130	130	100	110	99
People Against O'Hara, The (MGM)			95	115	100	100					105		95	103	115					100	103
People Will Talk (20th-Fox)	119								120			140			170					140	138
Pickup (Col)		95		100	110					85			115	105	125		105		195		115
Secret of Convict Lake, The (20th-Fox)	98	120		110		130		125	90		105	85	90	85	130	105		75	170	100	118
Strip, The (MGM)		90	85		110				100				85								94
Take Care of My Little Girl (20th-Fox)	107	100	90	115		105	120	175	85	140	115	85	90	85	120	120	100	80	175	190	116
Tall Target, The (MGM)				100	90				100					90	100						96
Three Steps North (UA)					100					100		65			98				100		93
Two of a Kind (Col)	98	90		100	90	115	75		130		105	75	90	70	100		60	45			98
Yes Sir, Mr. Bones (LP)		90						100		100		70		70					100	85	88

TOP HITS

— OF —

THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. Captain Horatio Hornblower (WB)
Kansas City200
2. Take Care of My Little Girl (20th-Fox)
Seattle190
3. Here Comes the Groom (Para)
Seattle175
Los Angeles140

4. Angels in the Outfield (MGM)
Pittsburgh170
5. Iron Man (U-I)
Denver150
6. Kon-Tiki (RKO)
Detroit150

Review >> << Flashes

Brotherhood Week Plans To Start in the Fall

ARIZONA MANHUNT (Rep)—Exhibitors who have booked and played the two previous entries in this company's series of sagebrushers featuring Moppets Michael Chaplin and Eline Janssen probably have a fairly accurate idea, by this time, of how the vehicles draw and please in their respective situations. This latest chapter in the saga of two young buckaroos hits virtually the same level as its predecessors in terms of action entertainment. Fred C. Brannon directed.

BASKETBALL FIX, THE (Realart)—Made by Jack Broder, erstwhile distribution executive, and obviously aimed at the so-called exploitation field, this feature's best chance for acceptance lies in whatever interest there may be in the recent sports scandal headlines from which it drew title and substance, and upon how intensively showmen latch onto such interest as a merchandising approach. John Ireland, Marshall Thompson, Vanessa Brown. Directed by Felix Feist.

HAVANA ROSE (Rep)—Undeniably Estelita Rodriguez, the Cuban pepper-pot and titterer herein, has vivacious talents as a comedienne and singer—but they are not substantial enough, and she is not sufficiently weighty as a marquee name, to carry a vehicle as frail as this one. Others in the cast are Bill Williams, Hugh Herbert, Florence Bates. Directed by William Beaudine.

HOTEL SAHARA (UA)—The sultry Yvonne DeCarlo's boxoffice draw is the chief asset of a British-made comedy which burlesques wartime operations in a Sahara oasis hotel. The humor is more often frantic than funny, but the picture will satisfy on the average double bill. Also in cast are Peter Ustinov, David Tomlinson, Roland Culver. Directed by Ken Annakin.

MR. PEEK-A-BOO (UA)—This has mirthful situations based on a shy government clerk's ability to walk through walls. It's downright funny and could have been twice as funny if American voices had been used for the dialog. The picture was made in France by Jacques Bar with French and English players, who also were used for the English-speaking version. Joan Greenwood, Bouvriil, Marcel Arnold.

WOODEN HORSE, THE (Snader)—A realistic and suspenseful British-made war drama splendidly acted by a predominantly male cast, this is first rate art house fare. First release of the newly formed Snader Productions, it has Leo Genn ("Henry V," "Mourning Becomes Electra" and the forthcoming "Quo Vadis") as the only name familiar to American audiences. Photographed in Germany and Denmark, the film has a semidocumentary flavor. Others in the cast are Anthony Steel, David Tomlinson, Peter Burton. Directed by Jack Lee.

These reviews will appear in full in a forthcoming issue of BOXOFFICE.



George P. Skouras (third from left), president of Skouras Theatres, was installed as chairman of the amusement division campaign for Brotherhood week, 1952, at a meeting of industry leaders at the Waldorf Astoria, New York. Others who attended, left to right, were: Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews; Harry Hershfield; J. Robert Rubin, general chairman of the amusements division; Ned E. Depinet, president, RKO, and former national chairman of the Brotherhood campaign, and Spyros P. Skouras, 20th Century-Fox president, another former chairman. The annual celebration will be held February 17-24.

NEW YORK—Preparations for Brotherhood week will be started in the fall instead of waiting until next year, so that the campaign can be laid out in detail under the leadership of George Skouras as head of the amusement division.

J. Robert Rubin made this known at a luncheon in the Waldorf-Astoria at which the work of the National Conference of Christians and Jews was reviewed by Dr. Everett Clinchy. He traced the expansion of the movement during the past four years and told how the work had been introduced among school teachers and grade schools.

This year an effort will be made to have theatre managers become the focus of local activities in the campaign.

President Truman will be honorary chairman and Eric Johnston will again be head of the national organization. Henry Ford took an active part in the campaign this year and organized a committee of one thousand which

raised \$280,000. He will again be active.

Lee Bristol of Bristol-Meyers explained a plan for cooperation worked out by the National Advertising Council.

George Skouras said he would not present a national plan for the amusement industries at this time, but that he was working on one and expected cooperation from every source.

Among those present were: Harry Brandt, William F. Rodgers, Spyros P. Skouras, Edmund Reek, Leon J. Bamberger, Monty Salmon, Max A. Cohen, Martin Quigley Jr., S. H. Fabian, George Dembow Jr., Herman Robbins, Eugene Picker, Rutgers Neilson, James Mulvey, Harry Hershfield, Sherwin Kane, Mel Konecoff, Charles R. Hacker, Chester Bahn, Austin Keough, Ned E. Depinet, Will H. Hays, Leo Brecher, William A. White, Sam Rinzler, Harold Rinzler, James M. Jerauld, Robert Mochrie, Mort Sunshine, Max E. Youngstein, David Bader and Don Mersereau.

Companies Pledge \$25,000 For Rogers Hospital

NEW YORK—Presidents of the major distributing companies have agreed to make a \$25,000 contribution again this year for the support of the Variety Clubs-Will Rogers hospital at Saranac Lake.

When Variety Clubs took over the hospital the company heads agreed to contribute \$75,000 a year for a two-year period. This period expired last spring. At that time the finance committee of the hospital fund had not completed plans for raising funds and it asked for another \$25,000.

Last year's Christmas salute netted \$65,000 and this is to be repeated. A committee headed by Sam Switow and Marc Wolf raised \$17,000 in Indiana last February and \$35,000 was raised at the Walsh testimonial dinner.

The companies contributing to the fund are: Loew's-MGM, Paramount, 20th Century-

Fox, Warner Bros., Universal-International, Columbia, RKO Pictures, RKO Theatres and National Screen Service.

Feldman Distribution Head For Will Rogers Campaign

NEW YORK—Charles J. Feldman, sales manager for Universal-International, will be distribution chairman for the second annual (1951-52) Christmas Salute campaign for the Variety Clubs-Will Rogers Memorial hospital.

The drive will run through November and December.

National Board Picks 3

NEW YORK—Two Hollywood features, "The Mob" (Col) and "Submarine Command" (Para) and the French-language "Marie Du Port," released by Bellon-Foulke International, were given selected features rating by the National Board of Review in the weekly guide to selected pictures.

YOU SHOULD SEE WHAT HAPPENS TO
FARLEY

ALL BECAUSE OF

SHELLEY



IN **BEHAVE**

A JERRY WALD •

with WILLIAM DEMAREST • FRANCIS L. SULLIVAN

Screenplay and Direction

**BIG KANSAS CITY
PROMOTION PREMIERE**

keystoned by gala
opening at Missouri
Theatre, September 19!
...following terrific seat-
selling penetration AT
YOUR LEVEL through
national advertising in
top magazines and
Sunday newspaper
supplements totaling
41,596,437
CIRCULATION!



GRANGER

WINTERS



VATGAS

YOURSELF!



—AND WHAT
HAPPENS
TO ME
SHOULDN'T
HAPPEN TO
A MAN!



NORMAN KRASNA PRODUCTION

MARGALO GILLMORE • LON CHANEY and "ARCHIE," The Dog
by GEORGE BECK

Hollywood Report

By IVAN SPEAR

Paramount Making Headway On 16 New Productions

Optimism department, Paramount division:

With 16 scripts completed or being prepared, on which casts, producers and directors have been assigned, the studio is in "the most advantageous position in years," in the opinion of Y. Frank Freeman, vice-president and studio head. The lineup includes:

"Los Alamos," scripted by Sydney Boehm, to be produced by Joseph Siström, megged by Jerry Hooper; "Famous," with Bing Crosby, Ethel Barrymore and Jane Wyman, Elliott Nugent directing, Pat Duggan producing, screenplay by Robert Carson; "The Goddess," to star Anna Maria Alberghetti, written by Jo Swerling, to be produced by Irving Asher; "War of the Worlds," H. G. Wells' science-fiction story, being produced by George Pal, with Byron Haskin to direct.

"Botany Bay," from the Charles Nordhoff-James Norman Hall novel, to be directed by John Farrow and produced by Siström, starring Alan Ladd, scripted by Jonathan Latimer; "The Military Policeman," a Bob Hope-Alan Young comedy, with Harry Tugend producing, Jack Sher and Hal Kanter scripting; "Rosalind," from the Sir James Barrie play, being written and to be directed by Julius and Philip Epstein for Producer Duggan; "Sapphire Sal," musical comedy starring Betty Hutton, screenplay by Edmund Hartmann and Frank Tashlin, a Robert Welch production which Tashlin will direct.

"This Is Dynamite," with William Holden and Alexis Smith, screenplay by Warren Duff from Horace McCoy's novel, Asher to produce, William Dieterle directing; "Pleasure Island," by F. Hugh Herbert, who will meg for Producer Paul Jones; "Road to Bali," with Hope and Crosby, Tugend producing, Frank Butler and Kanter on the screenplay; "Adobe Walls," being scripted by Sy Bartlett from W. R. Burnett's novel, Duggan to produce; "Sad Sack," Alan Young starring comedy, screenplay by Edmund Beloin and Nate Monaster, from George Baker's comic strip, to be produced by Jones.

"A Likely Story," comedy starring Holden, Liam O'Brien scripting, Asher to produce; an untitled original being written by Duff and to be produced by Siström; and "The Golden Circle," musical comedy built around the studio's "Golden Circle" of young contract players, which William Hammerstein will produce.

Tom Gries at Wald-Krasna Now Associate Producer

After a year as Jerry Wald's editorial assistant in the Wald-Krasna unit at RKO Radio, Tom Gries has been elevated to an associate producer capacity and given four assignments—"Cowpoke," the Robert Mitchum topliner; "The Girls Have Landed," a story of the USO; "The Way Up," a behind-the-scenes-in-Hollywood yarn being penned by Sidney Skolsky; and "Three to Make Ready" . . . Stephen Ames, currently editing his first two productions for the studio, was signed to a new MGM term ticket. Scissoring

"The Wild North" and "The Man With the Cloak," his next will be "Letter From the President" . . . Producer Harry Popkin inked the writing-directing team of Russell Rouse, Clarence Greene and Leo Popkin to a new three-picture deal. They recently turned out "The Well" under the Popkin banner, for United Artists release, and are now at work on "The Thief."

Paramount and Warners Buy Story Apiece During Week

Slowed to a snail's pace was the literary market after several unusually active weeks. Only two sales were recorded. To Paramount went "A Likely Story," a romantic comedy about a small-town doctor, by D. D. Beauchamp, which will be shaped as a starring vehicle for William Holden. It's being scripted by Liam O'Brien and will be produced by Irving Asher . . . Warners went maritime with the purchase of "The Sea Chase," an action novel by Andrew Geer, and which Robert Arthur was assigned to produce. The screenplay will be prepared by James Warner Bellah.

Warners has added a semidocumentary two-reeler to its 1951-52 schedule of short subjects. Tagged "They Float Through the Air," it was produced in cooperation with the naval reserve unit of the Armed Forces Radio Service in Hollywood and was filmed at the naval air station in El Centro, Calif.

It deals, according to studio advices, with "hitherto secret" parachute operations.

Paramount's Jan Sterling Is Loaned to Universal

On loan from Paramount, Jan Sterling will be Tony Curtis' co-star in "Hear No Evil," pugilistic drama soon to get under way at Universal-International . . . Columbia inked Rhonda Fleming for the role of a femme pirate in the upcoming Sam Katzman production, "The Golden Hawk" . . . Glenn Ford takes over the title role vacated by Russell Nye in MGM's "Young Man in a Hurry" . . . Oscar Levant and Baritone Robert Graham are cast additions for "The I Don't Care Girl" at 20th-Fox.

Two Directorial Assignments For Stanley Kramer Unit

Two new directorial assignments were parceled out by the Stanley Kramer unit at Columbia. Richard Fleischer, borrowed from RKO Radio, will pilot "The Happy Time," and Laslo Benedek was handed the reins on "The Cyclists' Raid" . . . Jerry Hopper, former Paramount film editor and test director, as upped to a directorial status and handed "Los Alamos" as his first assignment . . . William Castle will meg "Hiawatha" for Monogram.

New megging assignments include George Sherman and Charles Lamont to "Steel Town" and "Ma and Pa Kettle Go to Paris," respectively, at U-I . . . Andrew Marton will direct "Autobahn" for Producer Richard Goldstone at MGM.



MACK SENNETT HONORED

Mack Sennett (center), who pyramided slapstick into screen immortality, receives a gold lifetime membership in the Academy of Motion Picture Arts and Sciences from Charles Brackett (left), Academy president. Jerry Fairbanks (right), chairman of the Academy's short subjects branch, which fostered the award, is the onlooker. Sennett is the third industry notable to be so honored, the other lifetime Academy members being Bob Hope and Britain's J. Arthur Rank.

Lippert and Carreras to Make 'Stolen Face' in London

As part of his hands-across-the-sea production-distribution liaison with British filmmaker James Carreras, Robert L. Lippert will be associated with Carreras in the filming of "Stolen Face," a suspense drama to go before the cameras in London in November under the banner of Carreras' Exclusive Films. Inked for the starring role as Paul Henreid, while two Hollywood scenarists, Martin Berkley and Richard Landau, prepared the script from an original by Alexander Paal.

Under terms of the Lippert-Carreras agreement, the former has distribution rights in all territories save the United Kingdom.

David O. Selznick has tacked the Selznick International label on "Gypsy Blood," the Jennifer Jones starrer which he produced in Europe in association with Michael Powell and Emeric Pressburger, and to which Selznick has the western hemisphere distribution rights. The producer currently is in Italy attending the annual Venice film festival.

At this point, however, the distribution policy and exhibition plans for the Technicolor opus have not been determined. They await Selznick's return, probably within a month.

Alex Thurn-Taxis Is Named Aide to Louis B. Mayer

While the welter of rumor and conjecture continues as to Louis B. Mayer's future activities within the industry, the former MGM studio chief made one concrete move toward building up his own organization by appointing Alex Thurn-Taxis, veteran film megaphonist, as his executive assistant. Thurn-Taxis obtained a release from his contract with CBS-TV in New York, after 18 months in that video post, in order to join the Mayer staff. During his film career he has megged pictures for Universal, Columbia, PRC and a number of independents.

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THE LADY AND THE BANDIT

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:

High Adventure

CAST:

Louis Hayward
Patricia Medina

RUNNING TIME:

79 minutes

HIGHLIGHTS:

One of the world's greatest bandit-lovers, Dick Turpin, his exploits and scandals. The story is climaxed by a 200-mile ride on horseback from night to dawn to save his girl from the King's guards. All the action, romance and intrigue of a scandalous era.

RELEASE DATE:

September

DISTRIBUTOR:

Columbia

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AD

THEIR PISTOLS
terrorized a nation—
THEIR KISSES
scandalized an era!



They gambled
their love...their
lives on the toss
of a stolen coin!

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LOUIS HAYWARD *THE LADY AND THE BANDIT*

with PATRICIA MEDINA • Suzanne Dalbert • Tom Tully

Screen Play by Robert Lippert and Frank Burt • Based upon the poem, "Dick Turpin's Ride", by ALFRED NOYES

Produced by HARRY JOE BROWN • Directed by RALPH MURPHY



See Highwaymen Strike!



Traitor Betrays!



Escape From The Dragon's!



Race Against Gallows!

\$3,852,000 Trust Suit Filed in Wisconsin

MADISON, WIS.—Sheldon M. Grengs, former Wausau theatre owner, has filed an anti-trust suit in federal court here against 12 film companies, seeking triple damages of \$3,852,000. Grengs requested a jury trial.

His suit charged that he was damaged and suffered loss of profits by being compelled to sell his business and lease at less value than the business was worth. He claims that the defendants refused to license or permit other defendants to license any first or second run pictures to his theatre, and that when third run pictures were licensed to him terms and prices were "discriminatory."

Grengs said he opened his theatre in Wausau in May 1942 and sold it in February 1946. He charged further that "at all said times there existed a combination and conspiracy among the defendant producers, distributors, their affiliates and associates in violation of the Sherman act to restrain trade in business of exhibition of motion pictures and to monopolize such business."

"No independent exhibitor could operate a theatre and exist," Grengs said, "unless he had a license from producers and distributors of the majority of the eight big producers and distributors."

Grengs himself is a defendant in a suit pending in federal court in Superior. Columbia, 20th-Fox, Warners, RKO, Universal and Loew's have charged that he submitted false reports of gross admission receipts.

Lippert Drive Under Way

LOS ANGELES — Lippert Pictures' third anniversary collection drive was launched Saturday (15), continuing through December 14, according to Arthur Greenblatt, the company's general sales manager, who has been conferring here with Robert L. Lippert. Exchange personnel will split prizes totaling \$5,000, with a special bonus to be awarded the district manager whose offices exceed their quotas by the widest margin.

Collier's to Boost Films In September 29 Issue

NEW YORK—Collier's magazine will carry an editorial favorable to the film industry and also an article by Sam Goldwyn titled "Is Hollywood Through" in the September 29 issue.

The editorial will reaffirm the magazine's faith in the future of the industry along lines of an editorial which appeared July 2, 1949, and will call attention to the Goldwyn article. The September 29 issue hits the newsstands along with the start of the Movietime U.S.A. campaign.

In his article Goldwyn will say: "And as I look ahead, I see the motion picture industry of the future stronger, healthier, and, I might add, more profitable than today."

"Instead of basing my conclusion on a galloping appraisal resulting from a few weeks of superficial study, let's look at Hollywood from the perspective of a great many years of experience."

A Sets Four Key Dates For Renoir's 'River'

NEW YORK—Jean Renoir's "The River," being released by United Artists on a reserved-seat, twice-daily schedule, will open in four other key cities following the first opening at the Paris Theatre, New York, September 10.

UA has set September 26 for the opening at the Beacon Hill Theatre, Boston. The picture will open at the Lower Mall Theatre, Cleveland, October 16 and the Fine Arts, Los Angeles, October 17. A New Orleans opening has been set at the Civic Theatre November 20.

Canton Hired for 'Vadis'

NEW YORK—Arthur Canton, who did exploitation for "Cyrano de Bergerac," has been hired by MGM to do exploitation on "Quo Vadis." He will work with Dan S. Terrell, exploitation manager.

Paramount Schedules Branch Meetings

NEW YORK — The Paramount division sales managers, who attended the three-day home office meeting September 13-15, will huddle with their branch managers during the latter part of the month to discuss in full the sales pattern and distribution methods set for forthcoming releases.

The division managers had an opportunity to see three new films, "Detective Story," "My Favorite Spy" and "Silver City" at sneak previews at local Manhattan theatres and were unanimous in predicting one of the greatest seasons in Paramount's history.

William Wyler's "Detective Story," starring Kirk Douglas, was tradeshow for exhibitors Friday (21). A tradeshow of "Silver City" has been set for October 8 and "My Favorite Spy" will be set later.

"Silver City" has replaced "Hong Kong" on the December release schedule, according to A. W. Schwalberg, president of Paramount Film Distributing Corp. The reason for the change was a delay in the Technicolor printing of "Hong Kong," which will be released early in 1952.

Promotional plans were outlined by Jerry Pickman, director of advertising, publicity and exploitation, at the three-day meeting. Pickman said that each new picture would be launched with ticket-selling fanfare. He discussed details for "Submarine Command," which will be given a 21-city salute; "Crosswinds," for which producers William Pine and William Thomas will serve as working advance men on a 12-city tour; "When Worlds Collide," which will be backed by one of the most intensive exploitation campaigns in Paramount history, and "My Favorite Spy," for which a nationwide contest is now in progress.

Other speakers at the New York meet were: Barney Balaban, president; A. W. Schwalberg, Austin Keough, E. K. O'Shea and producer Nat Holt. Schwalberg read a statement from Y. Frank Freeman, vice-president and studio head, telling that Paramount is in its most advantageous position in years with a total of 17 scripts completed or in preparation for future production—with stars, producers and directors already assigned.

UPT Deadline Extended For Theatre Splitups


WASHINGTON—United Paramount Theatres has been given from September 3 to December 3 and March 3 to get rid of a number of theatres under the terms of the consent decree in the antitrust case.

United Paramount has been concentrating on getting rid of its partnerships and is ahead of schedule, according to the Department of Justice, but it has encountered delays in some spots.

The March 3 deadline takes in the following: Two in Jacksonville; one in Gastonia, Greensboro, Raleigh, Charlotte and Rockingham, N. C.; Gainesville, Ga.; Hollywood, Augustine, Lakeland and Ocala, Fla.; Bloomington, Ill.; Fremont, Ohio; South Bend, Ind.; Minot, N. C., and Minot, N. D., and Knoxville, Tenn.

A December 3 deadline has been set for two in Fort Lauderdale, Fla., and one in Orlando, Fla.

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The
heartwarming
story of a
lovable little
lady, who
could charm
the gun out
of an outlaw's
hand or brand a
desperado with
her smile!



Starring
HOWARD DUFF
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JOSEPHINE HULL

That laughable lady from "Harvey" in her first
role since winning her 1950 Academy Award.

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GENE LOCKHART • CRAIG STEVENS • JAY C. FLIPPEN

The **LADY FROM TEXAS**

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Screenplay by GERALD DRAYSON ADAMS and CONNIE LEE BENNETT • Directed by JOSEPH PEVNEY • Produced by LEONARD GOLDSTEIN • A Universal-International Picture

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Big Screen TV Gets First Theatre Test As Training System for Civil Defense

WASHINGTON—The Federal Civil Defense administration and the film industry on Saturday (15) jointly conducted the first test of theatre television as a training medium for civil defense workers. Theatre audiences in four cities witnessed a mixed film and live demonstration program lasting an hour, but comments on the success of the experiment were reserved for a later date.

Audiences not only watched, but also took part in a direct question and answer period by wire hookup. Audiences were asked to fill out long questionnaires about every angle of the experiment. If reaction is favorable, Civil Defense officials plan to expand the program to a larger theatre network.

The opening program showed operations of rescue equipment and the rescue service workers, the emergency welfare service and the air raid warning system in action.

Opening the program, civil defense administrator Millard Caldwell said that theatre TV "can sharply speed up training of civil defense volunteers," and termed this an important contribution, "because civil defense is working against the clock."

Gael Sullivan, executive director of TOA, speaking on the program from Washington, said that "with the perfection and use of large-screen television, a new era of public service is unfolded" for the theatre industry.

"The theatres of America, linked together in every section of the country by theatre television, can provide a gigantic classroom for training and information surpassing in its impact and effectiveness anything we have ever known," he said.

The four theatres used in the first test were the Paramount, New York; Warners' Stanley, Philadelphia; Loew's Century, Baltimore, and RKO Keith's, Washington.

Souvaine Will Distribute 'Tinderbox,' Color Film

NEW YORK—Souvaine Selective Pictures has acquired the western hemisphere distribution rights to "Tinderbox," animated feature film in Ansicolor made abroad but narrated in English. The story was adapted from the Famous Hans Christian Andersen fairy tale and Souvaine is rushing prints and accessories with a view toward a Christmas release date.

Charles Amory, vice-president in charge of sales for Souvaine, made a special trip to California to work out the details with Harvey Pergament of Cavalcade International Pictures. The picture was originally scheduled for release in 1950 by Eagle Lion Classics, which also had scheduled "Alice in Wonderland," later released by Souvaine.

In the Newsreels

Movietime News, No. 75: Lovett succeeds Secretary Marshall; France honors General Eisenhower; Harry Gross back for police trial; Green election; Indian gods get food ration; lavish ball in Venice.

News of the Day, No. 205: General Marshall resigns; Harry Gross vanishes; Venice party; Governor Dewey at White House; Golden Gate swim classic; buzz bike spills; Robinson-Turpin bout.

Paramount News, No. 8: Harvest ball in Manhattan; Hollywood ceremony honors film ceremonies; Robert A. Lovett; Dewey visits Truman; James G. McDonald; ambassador to Israel; Big Three foreign ministers; General Eisenhower; Robinson-Turpin interviews.

Universal News, No. 491: General Marshall resigns; three-power foreign ministers meet; atom-security; General Eisenhower honored in France; Israel bond drive; gold diggers in Holland; Ray Robinson regains title.

Warner Pathe News, No. 10: Robinson-Turpin fight; Harry Gross, New York witness; Greek elections; General Marshall resigns Lovett, new secretary; Governor Dewey visits Truman; harvest moon ball.

Movietone News, No. 76: Truman blasts Soviet tyranny and falseness; Kaesong strafing admitted by UN; Czechs crash Iron Curtain; Gromyko goes back to Russia; Britain worried over its king; Billy Maxwell wins amateur golf title; Pendleton roundup; Maureen Connolly, national tennis champ.

News of the Day, No. 205: Truman blasts Soviet tyranny as world's worst; Korea parley stalled as Reds accuse UN; Iron curtain crashes; Atlantic pact chiefs conferring in Canada; monkey shines; dust auto classic; turf thriller, plus new hats.

Paramount News, No. 9: The sealing of the Declaration of Independence in Washington; Hollywood ceremony honoring pioneers; college fashion show in New York; British oil refinery at Fawley; NATO meeting in Ottawa; University of Kentucky football versus Tennessee Tech.

Universal News, No. 492: Atlantic pact parley; Kaesong charges probed; Constitution preserved; Lord Mayer of London visits Williamsburg, Va.; new desert uniforms tested; rodeo in Oregon; bullfight.

Warner Pathe News, No. 11: U.N. admits its plane strafed Kaesong in error; President Truman sees new process preserve U.S. charters; Leesburg, Va., an old soldier retires to his Leesburg home; Atlantic treaty nations begin talks; British open oil refinery at home; latest Paris fashions; European moto-cross champion; Billy Maxwell wins amateur golf crown.

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Johnny WEISSMULLER
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help you! How
about those
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now! It is Fall and "Movie-
time, U. S. A." is here!
Showmen must recapture
the moviegoer now—or else!

ON BROADWAY,
at the Hotel Astor, these
next few days, Theatre
Owners of America con-
vene. Their attitude, spark,
enthusiasm, clear-thinking
and expert planning will be
vitaly important to all.

Theatre Construction, Openings, Sales

CONSTRUCTION:

Albany, Ind.—Ira B. Dyer, owner of the Clinton Theatre, plans to start work soon on a 300-car drive-in on the lot adjacent to his home on Highway 90.

Bakersfield, Calif.—Owners of 99 Drive-In here have been given a permit for construction of an ultramodern drive-in on Shallmar drive, East Bakersfield. Work will start as soon as materials can be assembled.

Carlsbad, N. M.—Theatre Enterprises has purchased seven acres of land a mile and a half north of the Artesia highway for a drive-in. It is tentatively named the Corral, will accommodate 400 cars and is to be completed by spring.

Douglas, Ariz.—Bernie Leavitt and W. B. Wickorsham have started construction on their new 250-car drive-in between here and Bisbee. It is to open in mid-October.

Waynesburg, Ohio—Ralph Bevington's new 498-seat Mohawk Theatre is to open about November 1.

OPENINGS:

Baton Rouge, La.—The Airline Drive-In on the Airline highway between Plank road and Scenic highway, has been opened. It has 700 speakers.

Billings, Mont.—The City-Vu Drive-In was opened recently a mile east of town, just off Highway 10.

Boston—Pioneer Valley Drive-In on Route 2, between Orange and Athol, opened recently. It was built by the John Whitney & Son Construction Co., and has 500-car capacity.

Boston—Aldrich Forward and Jim Sherra opened the 450-car Pinehurst Drive-In on Route 3. It may be expanded to 600 cars.

Fort Wayne, Ind.—Mallers Bros. opened the Sky-Vue Drive-In at Portland and another near Bluffton recently. Each has capacity of 300 cars.

Garrett, Ind.—Alex Kalafat opened the Tri-Hi Drive-In, with capacity of 300 cars.

Lubbock, Tex.—J. B. Beeson plans to open the Red Raider, 1,000-car drive-in, about October 1. His partner and manager is W. O. Bearden.

Memphis—R. B. Lowrey plans to open his new 600-car Star Lite Drive-In about October 1.

Morris, Minn.—Leonard Perkins and George Drips, owners, opened a new drive-in on Highway 28, a mile and half east of town. Name is to be chosen in a contest.

Pageland, S. C.—Lex's Drive-In has opened here. It is operated by Lex B. Watts.

Ruskin, Fla.—A new motion picture theatre has opened here, with seating capacity of 500. It was built for \$53,000, local capital.

Silver City, N. M.—Ray Johnson and Herbert Johnson opened a new drive-in on the Silver City-Central highway, four miles east of here.

Texas City, Tex.—Long Theatres has constructed a 700-car drive-in on the Palmer Highway near this city's 55-acre municipal park.

Tijuana, Mex.—The new Cine Bejazzan Theatre, seating 2,350, opened recently. All materials except the seats were purchased in the U.S.

Trumann, Ark.—John and Mike Ryan are planning to open their new 200-car drive-in about October 15.

Unionville, Mo.—George W. Summers has opened the new Royal Theatre here, replacing the 400-seater which burned last spring.

Wilmington, S. C.—C. D. Holder opened the new Skyline Drive-In here recently.

SALES:

Eau Claire, Wis.—The Minnesota Amusement Co. sold the 498-seat Oklare Theatre here to Sheldon Grengs, also the Hollywood, a first run house.

La Crosse, Wis.—The Minnesota Amusement Co. bought out the half interest of Eddie Ruben of the Welworth circuit in the Hollywood and Fifth Avenue Theatres.

Toledo, Ohio—Marvin S. Harris has purchased a chain of four theatres from Toledo Enterprises. They are: Avalon, 3301 Monroe St.; Lyric, 1225 Broadway; Mystic, 709 Bush St., all in Toledo, and the LaFrance in nearby Swanton.

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To
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CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

BOXOFFICE

Showmandiser

SECTION

PRACTICA

BOXOFFICE NUGGETS

A merchant-sponsored bathing beauty contest, promoted by Herman Kopf, manager of the Waller Theatre, Laurel, Del., pulled such a capacity crowd that the father of the winner could not gain access to the theatre. Kopf planted stories in the local paper four weeks in advance. The storekeepers donated prizes, and the winner will compete in the state finals to represent Miss Delaware at Atlantic City.

An amphibious duck manned by navy personnel, gave opening day patrons at "The Frogmen" a free ride about town through a tieup engineered by Monroe Kaplan, manager of the Strand Theatre, Delaware, Ohio. The duck carried advertising signs and a running commentary was broadcast over a sound system to inform the public of the free ride offer with every ticket purchased at the Strand.

Jerry Fowler, manager of the Regent in Geneva, N. Y., has tied up with the local J. C. Penney store for a Back-to-School show. The store will provide free school supplies for every child who attends and door prizes, and advertise the theatre program in its newspaper ads.

To create goodwill for the Pickwick Theatre, Greenwich, Conn., Manager Neil Welty played host to the midget, intermediate and junior baseball teams which participated in league competition sponsored by the local police department and recreation board. The free show received writeups in the local press, and word-of-

mouth publicity engendered by the ball players produced excellent comments for the theatre.

A back-to-school show sponsored by the W. T. Grant store in Herkimer, N. Y., was promoted by Jake Weber, manager of the Liberty there. Children who visited the store accompanied by their parents received tickets gratis, as a public relations promotion in connection with a sale the store ran. The theatre received a flat sum for the rental.

For "The Thing," D. M. Dillenbeck, manager of the Rialto Theatre, Bushnell, Ill., used a sidewalk teaser stunt. He obtained a crate used to ship a coffin and placed it on a large table in front of the theatre. Provocative sign copy read, "What is it? 'The Thing' from another world, etc."

All newspaper ads used in advance and through the current exhibition of "Force of Arms" at the Regal Theatre, Hartford, carried a personal endorsement by Manager Joseph Stanwood. A boxed announcement in each layout headed, "Notice," called attention to the fact that the first-run engagement of the film had compelled a moveover to the Regal for an extra week.

Lester Persall Jr., manager of the Rosna Theatre, Norfolk, Va., built a flash front on "Show Boat." Display panels were placed on each of the main entrance doors, and three-foot letters spelling out the title were placed



Al Hendricks, manager of the Indiana Theatre in Indianapolis, went in for big-scale ballyhoo on "Alice in Wonderland" three weeks before opening. This colorful and attractive lobby display was 30 feet high. The front also was a lavish affair. Hendricks promoted a free broadcast on station WISH and set 73 window tieups for the picture.

on a huge overhead board suspended over the doors. Records of tunes from the picture were played during intermissions and recessions.

To stimulate extra patronage at the Lansing (Mich.) Drive-In, Manager Pierce Parkhurst booked Captain Hill's Wild Animal Show for three days. Parkhurst gave the attraction a real circus-type ballyhoo through newspaper ads, circus heralds, snipe-posting and window cards. On the screen he booked an all-action show and added four cartoons to the program.

The Real Inspiration

As a tradepaper representative, we have frequently been called upon by film companies to serve on judges committees for exploitation contests. The idea back of these contests is to encourage theatremen to exert greater merchandising effort for a special motion picture. It comes as a signal honor to be invited to serve on the judging committee of the exploitation contest which 20th Century-Fox is promoting in behalf of "The Day the Earth Stood Still."

It is our opinion that this particular contest will break all previous records for number of entries submitted by theatremen. Theatremen will be shooting for \$15,000 in prize money. That's an incentive. When there is an incentive, you may be sure, the

majority will be in there working with preparation, imagination and perspiration. In this case the incentive embraces the rank and file showmen, so 20th-Fox may anticipate a tremendous return because of the cumulative efforts of this vast reservoir of manpower.

Without incentive, that extra exploitation which means the difference between good grosses and terrific grosses would be missing. With it, company officials are banking on increased returns far and above what might normally be expected.

In some ways this is a strange business we are in. A theatre owner will express dissatisfaction with a manager when the house goes into the red. If the weekly report shows a profit, it might never occur to ask why the profit was \$400 instead of \$620. There is one sure way the owner can be certain his manager is exerting every effort to get the maximum profit on every picture. That, as 20th-Fox is doing, is by providing material as well as inspirational incentives.

—Chester Friedman

'Queen' Runnerup Wins Spotlight And Care for Her Spastic Son

Pathos and human interest which developed around a "Queen for a Day" contest promoted by Max Lofton, manager of the Idaho Theatre, Terre Haute, Ind., accounted for exceptional newspaper publicity which focused community interest on the theatre, and built up goodwill.

Excellent ballyhoo punctuated the overall campaign which included a huge civic parade and full cooperation from more than 30 merchants, the newspaper, and radio station WTHI.

Lofton arranged for elimination contests, and although plenty of interest centered on the ultimate winner, it was the second-place runnerup who captured

the spotlight. She is Mrs. Lee Morgan of Rockville, Ind., who wanted to be queen to help her 21-month-old spastic son.

Lofton had made advance arrangements with Riley Memorial hospital in Indianapolis to take care of the child, and a letter of introduction was presented to Mrs. Morgan during the final eliminations. At the hospital, the mother received such wonderful encouragement from the doctors that a letter of gratitude and thanks addressed to the theatre manager was widely publicized by the press and radio. Lofton also received many complimentary comments from residents of Terre Haute and the surrounding countryside.

Institutional Ad Shows Big Crowds

Although Rowley United Theatres in Little Rock, Ark., consistently uses institutional display ads, the recent Life magazine article gave J. F. Thames Jr., advertising manager for the circuit, excellent reason for creating a novel newspaper ad which attracted wide attention. Jim Carbery, city manager for the Rowley houses, collaborated with Thames on the ad which ran in the Arkansas Democrat and the Arkansas Gazette.

Catch-copy read, "Little Rock goes to a movie." Below this appeared a cut of long lines of people waiting to gain admission to the Arkansas Theatre. Further copy called attention to the crowds of happy persons waiting to see the current Arkansas screen attraction, named many of the films which have recently played the house, and listed outstanding attractions scheduled for the next few weeks.

Animated Boat Carries Publicity for Picture

An attractive, animated window display, advertising "Show Boat" for Manager Ben Geary of the Norwalk (Ohio) Theatre, aroused unusual interest in the picture ten days in advance. Background of the display was a river effect, painted on wallboard. The foreground simulated a pier and ran the full width of the window. In the center was a cutout showboat, illuminated and with flasher attachment behind the copy. Bales of cotton and cutout figures of the main characters of the film were placed in positions which gave a realistic touch to the display.

A local drug store featured a "Show Boat" sundae and two banners were placed across the street at strategic points with announcements of the theatre booking.

Promotes 'Boy' Tieups

Robert Murphy, manager of the Century in Buffalo, N. Y., capitalized on the merchandising tieups for "That's My Boy." The distributor of Lewis-Martin sport shirts arranged for store displays with outlets handling the product.

Treasury Posters Assist Publicity for 'Francis'

When Joe McCann, manager of the Wilcomico Theatre, Salisbury, Md., received his booking on "Francis Goes to the Races," he contacted the U.S. Treasury and obtained war bond posters with the "Francis" tieup. He imprinted the playdates and placed them in prominent store locations. An army-navy surplus store sponsored a co-op herald and for street ballyhoo, a horse and mule were led around the city streets with banners lettered with appropriate copy.

Gives Laff Guarantee

When "Double Crossbones" opened at the Kirby Theatre, Houston, Tex., Manager John Arnold advertised the program as "a guaranteed laugh show." All newspaper ads included the guarantee. Special laugh "passes" were distributed, and on the back appeared the guarantee for "laughter from a mutiny of mirth."



A comic cyclist wearing an old-fashioned bathing suit amused curious crowds in front of the Warner Theatre at Huntington Park, Calif., managed by Jim Barnes. During rush hours, the cyclist mingled with vehicles in downtown section and provoked word-of-mouth publicity for "Excuse My Dust."

Fashion Tieups Open Ballyhoo for 'Law' And 'Maniacs' Duo

Playing "The Law and the Lady" with "Maniacs on Wheels" as a double feature gave Sid Kleper, manager of the College Theatre, New Haven, an opportunity to use many interesting exploitation ideas and ballyhoo.

Cutouts of Greer Garson were placed in prominent spots in the theatre lobby well in advance. A jewelry store sponsored a guessing contest in a choice window, with the public offered an opportunity to win theatre tickets if they could guess the value of a necklace on display.

Numerous fashion tieups with women's specialty shops resulted in additional space for the picture. Novelty heralds printed in the form of a summons and including full credits on both pictures were placed in parked autos throughout the city. Excellent cooperation came from the press.

"Strictly Dishonorable" was promoted by taking advantage of music tieups via window displays and through Ezio Pinza's records and albums. Station WELI sponsored a tune identification contest based on Pinza recordings, and spot announcements were promoted over WBIB.

A girl in a strapless bathing suit strolled around the crowded beach areas, carrying a sign with copy: "What are your intentions? See 'Strictly Dishonorable' etc, etc." Twenty-five hundred shopping bags were imprinted and distributed by local merchants. One thousand place-setting doilies were given to class restaurants, and directory ads were placed in all downtown hotels.

Giveaway of Used Car Winds Up at Owl Show

A mutual co-op tieup arranged by Manager E. B. Buffington of the Trail Theatre at Colorado Springs, Colo., with the local Ford dealer gave theatre patrons an opportunity to win a used Ford car. The vehicle was painted in the local high school colors and placed in front of the theatre with a sign announcing the giveaway at a midnight show. Both the theatre and dealer gave away free drawing coupons. To make sure the school kids would attend, Buffington booked "The Guy Who Came Back" with a football theme for the main screen attraction. Circulars and newspaper ads helped publicize the giveaway. The theatre share of the tieup was an ad for the dealer.

Playgrounds Select Candidates for 'Alice'

A series of elimination contests staged with the cooperation of the recreation department at Seneca Falls, N. Y., helped "Alice in Wonderland" and determined the local favorite for the title of "Alice." The deal was arranged by Manager Leon Monroe of the Strand Theatre, with three playgrounds selecting their own candidates. The finalists competed for prizes on the theatre stage.

Monroe had fine newspaper cooperation in publicizing the contest and the picture. He also arranged a series of book and music tieups.

Stage Coach Holdup Has Real Trademark For 'Frank James'

Law-abiding citizens who happened to be in the vicinity of Commerce and Hudson streets in Oklahoma City recently, looked on in amazement as three masked bandits held up a stage coach. They were even more surprised when seconds later, a posse of vigilantes took up the chase, caught up with the bandits and apparently strung one of the villains by his neck from the marquee of the Capitol Theatre.

The following day, they were apprised of the true state of facts in the columns of the Capitol Hill Beacon. It was all a publicity stunt arranged by Larry Jensen, manager of the Capitol, in promotion of "The Return of Frank James." The newspaper account appeared on page one, along with a two-column picture and a cutline reading, "They went thataway, sheriff."

In their hurry to escape, the bandits dropped their loot—several thousand counterfeit bills imprinted with full details of the Capitol screen attraction.

The bandits and vigilantes were volunteer members of several local roundup clubs. The "hung" bandit had thoughtfully remembered to wear a parachute harness beneath his cowboy costume, an idea which was suggested by Jensen to save wear and tear on the spinal vertebrae. Fortunately for all concerned, the law-abiding element in the neighborhood had forgotten to wear their six-shooters and injury was nil from citizens who might otherwise have tried to prevent the "crime."

Kids Play Donkey Game For 'Francis' Tickets

Jerry Baker, manager of the Palace in Rochester, N. Y., made sure his "Francis Goes to the Races" playdates received wide word-of-mouth publicity by tying in the summer playgrounds. Kids played pin-the-donkey's tail and received free tickets if they connected in the right spot. The display board carried full information on the Palace attraction. Window tieups were set in downtown Rochester, soda fountains featured "Francis" sundaes and ad copy played up the fact that "Francis" won Hollywood's first animal "Patsy" as the best animal actor of 1950.

For street ballyhoo, Baker had a mule towed through the business area with signs reading, "I'm No Jackass—I'm Going to See 'Francis,' etc."

Guess Who Quiz Quickens Business at Drive-In

Patrons of the Flicks Drive-In Theatre, Brownsville, Pa., have been enjoying a Guess Who quiz throughout the season, a one-night-a-week specialty, and winning free theatre tickets and popcorn for recognizing the voices of local prominents. A recording of a different voice each week was played over the theatre public address system before the start of the regular program. I. J. Flicks, owner-manager of the theatre, reports that the quiz was very successful and extremely popular with patrons.

Video and Newspaper Contests Arouse Interest in 'He Ran'



A sewing contest staged with the distributor of New Home sewing machines and the Penny Chase shopping program on station WAAM-TV was the highlight of publicist Jack Sidney's campaign for "He Ran All the Way" at the Century Theatre in Baltimore.

The television show gave a demonstration of sewing skill and technique twice daily, and home viewers were asked to write a brief letter on why they would like to own a Home sewing machine. The store donated a new machine as first prize in the contest, sponsored a large newspaper co-op ad and 5,000 special heralds, and provided an attractive lobby display tying in full theatre credits and picture playdates.

Sidney planted a three-day contest with the Baltimore News-Post in which readers were invited to write letters about their preferences in movie entertainment. Cash prizes and theatre tickets were given to winners.

The News-Post further cooperated by running a contest asking readers to make a story from the titles of previous pictures in which

John Garfield and Shelley Winters have appeared.

For street ballyhoo, two girls carrying large black umbrellas paraded downtown Baltimore. The umbrellas were lettered with theatre copy.

For "Teresa," Sidney arranged for miniature 24-sheet counter stands to be displayed in downtown stores. He tied up for announcement cards in leading hotels and had a full window display via the Argos camera tieup.

Several thousand diary-of-a-bride throw-aways were imprinted for distribution, and the newspaper sponsored a four-day contest to give the picture extra publicity.

Radio cooperation included a contest on WWIN, plugs on four separate programs over WITH and three on WCAO, in addition to gratis advance and current plugs on the Hillbilly Jamboree and Polly Dorsey show over WBMD. Sidney promoted two plugs on the WMAR-TV Block Party program, an audience participation quiz, by offering theatre tickets to contestants who identified photos of stars and players appearing in "Teresa."

Touring 'Boat' in Lima

Ted Davidson, manager of the Ohio Theatre in Lima, cashed in on the appearance there of the facsimile "Show Boat." Davidson arranged for the mayor and local notables to greet the touring ballyhoo, and newspaper and radio publicity followed. Tieups with music shops resulted in window displays, co-op ads and record albums for all radio platter shows.

Merchant Heralds 'Boat'

Bob Dean, manager of the Manning Theatre, Middlesboro, Ky., sold the back page of a special "Show Boat" herald to a local jeweler. Several thousand of the heralds were distributed house-to-house and via rural free delivery. The jeweler paid for the cost of the herald and imprinting.

Home Talent Show Adds To Drive-In Patronage

Jim Greene, manager of the Iowa City (Iowa) Drive-In, promoted a home talent show which pleased the audience and attracted extra patronage. The show was staged on top of the concession stand, and Greene reported that the food and sweets sales boomed.

Eight amateur acts were presented on a program built around two cowboy singing stars from the local radio station. The talent show was plugged over the air three days.

DRIVE-IN SCREEN COATING
Also Masking and Complete Paint Line
DRIVE-IN THEATRE MFG. CO. 770 Baltimore
Kansas City, Mo.

Campaign Book Covers Are Used As Posters For 'On Riviera'

Hampered in publicizing "On the Riviera" because pressbooks arrived late, A. P. C. Bridger, manager of the Ritz Cinema in Hythe, Kent, England, overcame the handicap through aggressive showmanship.

After receiving pressbooks, he took the front covers and pasted them on the main entrance doors. He obtained color stills and, with cutouts, made a display for the theatre foyer. A large attractive display was borrowed from the film exchange and placed in the lobby a week prior to opening.

Special publicity releases were planted in the daily paper, and Bridger reports that the picture established new attendance records during its booking.

For "Annie Get Your Gun" which played a return engagement at the Ritz, Bridger used slides and foyer banners calling attention to the fact that the public had another opportunity to see "the greatest musical under the sun."

One thousand heralds containing a coloring contest illustration also received overimprint balloons plugging the playdates.

Window Promotions Aid 'His Kind' in Kentucky

When "His Kind of Woman" played the Ben All Theatre, Lexington, Ky., the picture had the advantage of a good advance buildup through special tieups arranged by Manager John Hutchings and his assistant, James Brown.

The Drink Milk for Health tieup was utilized through arrangements with the Dixie Bell Dairy Co. This was good for window space and newspaper co-op ads. A jeweler, photo shop and camera store cooperated with full window displays. Four thousand postal cards were imprinted with an ad cut and theatre copy and mailed to a select list of theatre patrons.

Mayor Presents Award For 'Appointment With'

John Johnson, manager of the Hilans Theatre in Avon Park, Fla., arranged a stage presentation as part of his campaign on "Appointment With Danger." He had Mayor Wiley Sauls Jr., honored recently by the Hollywood Breakfast club as the youngest mayor in the United States, present a scroll of appreciation to the local postmaster. A photo of the presentation made the local papers.

Lobby Fashion Show

In conjunction with a local department store, Fred Trebilcock, manager of the University Theatre in Toronto, arranged an excellent fashion tieup for "I Can Get It for You Wholesale." The store supplied professional models, gowns and furs, and the fashion show was presented daily for two weeks on the mezzanine and in the foyer.



It didn't cost the Union Cinema in Dunstable, Beds., England, anything for this effective street stunt which attracted extra patronage for "Father's Little Dividend." The theatre foreman agreed to wear the costume, borrowed from a friendly undertaker, another employe obligingly loaned his pram and baby, and the poster was taken from one of the regular theatre frames. Manager Len Crate did the promoting.

Baltimore Vets Pick Miss Leatherneck

Working with the Marine Corps league, Adam Goetz, manager of the Hippodrome in Baltimore, promoted a Miss Flying Leatherneck contest on "Flying Leathernecks." Two hundred entrants showed up, and selection was made by a committee of distinguished judges in front of the theatre. The contest received excellent publicity in the local press and special announcements on all Baltimore radio outlets.

Gratis plugs for the picture opening were promoted on the marine drum corps program over WAAM-TV. Spot plugs were promoted on recruiting programs emanating from WFBR, WBAL, WITH and WINN.

Car cards were placed in Yellow cabs throughout the city. All downtown bars and hotel dining rooms were supplied with tent cards, copy and illustration advertising the picture on one side, and a suggestion to try the "Flying Leatherneck" cocktail on the other.

The marine recruiting service set up a recruiting booth in the theatre lobby, manned by uniformed personnel, with an exhibit of air corps equipment.

Code Aids 'Communist'

Jim Snelson, manager of the Gila in Saford, Ariz., mailed postcards to a select list of theatre patrons, imprinted with a code message advertising "I Was a Communist for the FBI." The entire message was in code, with a clue on how to decipher it. Passes were offered to the first ten persons who decoded the message and presented it to the theatre cashier.

Show Boat 'Replica' In National Hobo Rally Parade

H. S. Twedt, owner-manager of the Chief Theatre, Britt, Iowa, obtained a timely news break and extensive publicity for "Show Boat" when MGM's touring ballyhoo, the Cotton Blossom, arrived in town coincident with the hobo national convention.

Twedt arranged to have the Cotton Blossom head the parade on Hobo day which culminated the convention activities. The Britt News-Tribune ran a scare head on page one and used a three-column photo of the Cotton Blossom with a writeup for the picture.

The Chief Theatre is convention headquarters for the annual hobo meeting and was completely remodeled and redecorated this year for the occasion. For the reopening celebration, Twedt presented roses to every woman who attended "opening" day, cigars to all the men, and candy to the children.

Jeep Is Reconstructed Into Model 'Show Boat'

Fred Serrao, manager of the Circle in New Kensington, Pa., converted the theatre delivery jeep into a model showboat as part of his campaign on "Show Boat." Beaver board and furring strips were molded to simulate the hull of the ship and a cabin was built around the driver's seat. The display was painted white, trimmed with crepe streamers and lettered with the title, cast and catch-copy. The vehicle was driven around the neighborhoods and in nearby towns.

Serrao constructed a false front for the run, using litho cutouts and stills on large backboards.

Students Demonstrate Dance for 'Fabiola'

Jerry Baker, manager of the RKO Palace in Rochester, N. Y., tied up with the Val Mates School of Dance to present students in a dance offering, inspired by "Fabiola." Twelve teen-age dancers appeared in the stage presentation, demonstrating the "Fabiola" dance.

For outside exploitation, the Nash dealer bannered several new cars with signs heralding the "fabulous 1951 model and fabulous 'Fabiola' at the Palace, etc." In one of the cars, a convertible, six of the Val Mates girls were driven about in costumes they wore in the stage presentation.

Baker made arrangements to place theatre window cards on the cages of lions and tigers at the city zoo. Several thousand circulars in color were imprinted and distributed in office buildings and homes. A merchant ad on the back page paid for the cost of this promotion.

Usheret With Bullwhip

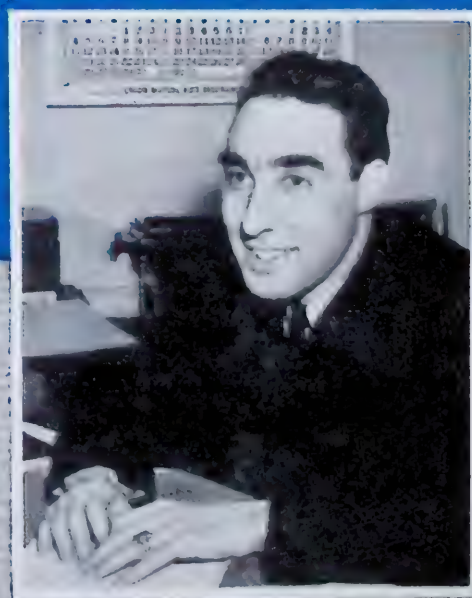
Arnold Gates, manager of the Stillman Theatre, Cleveland, Ohio, had an usherette serve as an effective ballyhoo for "Passage West." The girl was dressed in a colorful cowgirl costume and carried a bullwhip. She also carried a sign, lettered: "See Flery Beauty Hold Off Desperate Outlaws With a Bullwhip in, etc."

EXIT LIGHT for FENCE or POST MOUNTING
Needed for rapid emptying of drive-in.
Panels with arrows right or left.
DRIVE-IN THEATRE MFG. CO. 228 Baltimore Kansas City, Mo.

The Motion Picture Merchandising Guide

Promotion

PERIODICALS • RADIO • OUTDOOR • MAIL • ON-SCREEN • TELEVISION • IN-STORE • ON-TRANSMIT • NEWSPAPERS



JOHN WILKOFF
Broadcast Advertising Bureau

In This Issue:

HOW TO MAKE RADIO PAY OFF AS A FILM-SELLING DEVICE

By John Wilkoff

She's spending

She's open-minded

She's older
than you think



that young woman in her teens

She's spending . . . \$3,700,000,000 of her own money in a year. The biggest single item in her weekly spending is . . . entertainment!

She's open-minded . . . ready to be convinced, responsive to advertising. No stay-at-home, she's a first-rate prospect for first run films.

She's older than you think . . . interested in a wide variety of adult pictures. She's influential too—once decided on a film, she's quick to sell her friends and family.

Just one magazine reaches the spending power and molds the buying habits of the 7,400,000 young women in their teens.

***seventeen* sells!**

SEPTEMBER 22, 1951

Promotion

SECTION

Never underestimate the exploitation values of a national promotion, as unspectacular as it may seem at first glance. There may be no off-hand glamor in the fact that Jayson markets a Bing Crosby casual shirt, but when the tie-in produces a full-window display in a downtown store with theatre and playdate credits, it becomes a ticket-selling device which pays off handsomely for the little effort involved in making the tie. If a New York manufacturer duplicates a wedding gown worn by a film star, it may sound somewhat far-fetched to ask a local retailer to merchandise the dress and join you in a cooperative promotion. However, if the tie-in brings you not only a window display in an important store but also gives you the plus credits of radio plugs and newspaper advertisements, it becomes something very worthwhile, indeed.

One theatre man who doesn't underestimate the value of national promotions—whether they are continuing ones like the Bing Crosby shirt or one-time shots like the Belle Brides wedding dress in "Here Comes the Groom"—is Harold Lyons, managing director of the Paramount Theatre in Kansas City. In this issue, there is pictorial evidence to substantiate his confidence in the value of developing national promotions at the point-of-sale level. It took little effort on his part, and virtually nothing out of his advertising budget to promote the tie-ups made for the newest Crosby picture. Yet it got him three top-store window displays, for, in addition to the shirt and wedding gown promotions, Lyons also took advantage of the fact that Crosby records for Decca and tied in with a music shop.

All of which proves the point: national promotions pay off, if you use them. It is on this theory that PROMOTION was created, to provide extra working tools for the exhibitor. These tools are carefully catalogued and presented to the theatremen each month through the news columns of the section and in The NATIONAL PRESELLING GUIDE. The showman who takes advantage of the promotions soon finds out that they can be successful in selling the immediate picture, in gaining prestige through association with top-quality names in other fields, and helping sell the motion picture theatre as a hometown business.

The PROMOTION Section of BOXOFFICE is included in the third issue of each month. Editorial or general correspondence should be addressed to Associated Publications, 9 Rockefeller Plaza, New York 20, N. Y. Eastern Representative: John G. Tinsley; Central Representative: Ewing Hutchison and E. E. Yeck, 35 East Wacker Drive, Chicago 1, Ill. Hollywood Representative: Ivan Spear, 6401 Hollywood Blvd., Hollywood 28, Calif.; Western Representative: Bob Weststein, 672 South Lafayette Park Place, Los Angeles 5, Calif. Manager of Sales and Service: Herbert Roush, 825 Van Brunt Blvd., Kansas City 1, Mo.

The Motion Picture Merchandising Guide

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Executive Editor

LOU H. GERARD
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JOHN G. TINSLEY
Advertising Manager



**In Boston, Good Program Ideas
Win Disk Jockey Breaks**

One of the most active radio stations in the country when it comes to motion picture cooperation is WCOP, in Boston, where a crack staff of disk jockeys and special events announcers aid local theatre men not only in star interviews, but in special exploitation such as window displays, store tie-ups and street bally.

Top: Ruth Roman, who hails from Boston, is being interviewed by top-rated disk jockey Sherm Feller. Center: touring Van Heflin joking on the air with Gene King. Bottom: Vic Damone plugging MGM's "Rich, Young and Pretty" with disk jockey Ranny Weeks.

Using Radio Sensibly Involves The Intelligent Buying of Time

HOW TO MAKE RADIO PAY OFF IN SELLING MOTION PICTURES

Here Are Some Pointers by an Expert
On Buying Time, Programs, Exploitation

By JOHN WILKOFF

Recently BOXOFFICE reported on a seminar held on the West Coast by Council of Motion Picture Organizations, wherein various promotional media were discussed according to their basic dollar values. At that seminar, David A. Lipton, Vice-President in charge of Advertising for Universal-International, expressed some skepticism over the advisability of continuing to spend 50 million dollars annually in newspapers, and he advised both producers and exhibitors to look carefully into the salesmanship qualities of other media both on the national and local level.

In the past few years the producing companies have looked into radio and found it good. A few motion picture producing companies and exhibitors use radio on a regular basis; most of them create transcribed announcements about specific pictures for use at the local level.

Ever since the introduction of the "area premiere," radio has been used successfully in this interesting promotional device, notably the Cincinnati premiere of "Hitler's Children," "Snow White," "Back to Bataan" and many others in cities all over the country. And no wonder—what other medium of advertising lends itself so inexpensively to exactly the kind of showmanship the motion picture industry needs to exploit its product?

Need Intelligent Use

Unfortunately the average exhibitor has NOT used radio the way some producers and exhibitors have shown it can be used. Of the more than 12 million dollars the motion picture industry spent in 1950 in radio, a very small percentage was credited to the local exhibitor. And, yet, if intelligently used and sensibly planned, radio can be a source of boxoffice revenue.

How go about using radio intelligently? In the first place you, as an exhibitor, should contact your local radio stations for some idea of the comparative costs between radio and other media—especially newspapers. You will find that your local broadcasters can draw up a plan of radio usage that will provide you with a much greater audience for your message at a much lower cost per impression. As an example of what we mean, here is a situation in a typical metropolitan market: \$222 will buy a quarter page—600 lines—in a leading evening newspaper. The paper has a

total readership of 494,200 based on a net paid circulation of 211,000 copies. This readership, of course, includes everyone who reads any part of the paper. But it does not necessarily mean the number of persons who see your ad about your theatre and attraction. Continuing surveys by the newspapers themselves have shown over the years that the average quarter-page advertisement won't reach more than 15 per cent of the paper's total readership. In this example we're using, it means only about 74,000 are likely to read any or all of your 600-line ad. For the same \$222 invested in radio, for example, over a 250-watt non-network station in the same city 297,000 impressions can be made on listeners.

No Rate Distinctions

The radio stations in your locality can demonstrate a fairly similar story. And while on the subject of the actual costs of your advertising dollar, you might bear in mind that no radio station in the country makes any rate distinction for theatre advertising.

Naturally to achieve a satisfactorily low cost per advertising impression you have got to take full advantage of the special characteristics of radio. There are many unique aspects of radio and one of its best, as far as a motion picture exhibitor is concerned, is that radio offers you an excellent opportunity of reaching exactly the audience you want to reach to promote a particular type of picture. In the newspaper you're slapped onto the amusement page, fighting with all the other ads of all the other exhibitors in your town, and paying a premium rate to be there. In radio you pick your position, you pick your audience and you've got it all to yourself.

Using radio sensibly involves the intelligent buying of radio time. Radio time comes in a variety of easily used segments. You can buy a 10-second time signal, a 30-second announcement, a one-minute announcement, an hour-long symphony broad-

John Wilkoff, the writer of this piece, started in radio promotion work with a 250-watt "somewhere in the wilderness" and has come up through various stations to his present promotion post at the Bureau. During two years at Station WCOP (see cuts) he became highly interested in the various ways in which radio and motion pictures could benefit each other.

cast or a two-hour long football game. And, unlike newspaper space, the amount of time you buy has nothing to do with its effectiveness, since, while something is broadcast, even if it is only a 10-second time signal, it gets complete listener attention. It holds center stage. You can buy radio for any duration of time from one day to 52 weeks. You can contract for one week and keep renewing, thus earning continuing discounts or you can, by an equal token, contract for one year and cancel at any time, getting short-rated. Radio offers an advertiser flexibility and of course, economy.

Expenditures Not Heavy

A sensible use of radio needn't run you into fabulous figures. Don't let the highly publicized Jack Benny and Bing Crosby talent costs frighten you. Local stations can offer you a variety of programming, none of which needs cost you any (or at least very little) in extra fees over and beyond your time costs. A smart announcer and a sharp use of records or a transcribed library service can come up with a terrific program. Most of your popular disk jockeys, women commentators, early morning wake-up or late night shows carry no premium rates or extra talent fees—and if they do, you may be assured they are delivering premium audiences and extraordinary listening response.

Whether you buy a program or whether you buy announcements is entirely up to you. Either type of radio advertising will pay off. Certain vital and salient points can be highlighted. First, radio requires frequency and repetition to achieve impact. Don't buy three one-minute announcements on Friday and Saturday and expect listeners to beat your doors down on Sunday. Don't buy a quarter-hour of music on a onetime shot to promote your theatre and then kiss radio off because it hasn't done a job. Radio needs a little time, and it needs frequency.

When Saturation Is Needed

If you are planning to promote a particular bill for a particular period of time, a heavy saturation schedule is called for. For example, the United Artists Theatre in Los Angeles used 60 announcements over a period of 15 days over one station, KFAC, at a cost of \$600 to exploit "The Magnificent Yankee." The picture opened a week before Christmas, a traditionally bad week and, yet, gross receipts were estimated at 10 per cent better than they would have been for a normally-promoted film.

On the other hand, if you are planning a general promotional job that will make your theatre THE theatre everyone in town means when they say 'the movie,' then something more lasting is called for—perhaps a policy of consistent use, day after day, week-in week-out, of short announcements. Maybe time signals, maybe just breaks between programs, maybe daily, or at least three-time weekly participations in a disk jockey show. But, at any rate, something consistent, regular and continual. Most radio stations have a line-up of popular personalities throughout the broadcast day. One or two well-known disk jockeys,

When Denise Darcel toured key cities for "Battleground," her heavy schedule of radio interviews proved the efficacy of the medium for exploitation. Here she is with commentator Larry Lawrence, WKBW, Buffalo.



one or two popular women's commentators, a high-rated musical or news show. A smart plan would be to buy a series of daily spots within these programs. You'd get the personal recommendation of the radio personalities in whose shows your commercials have appeared; you'd get, actually, more than just a straight commercial. You'd get personal selling by personalities with large and devoted audiences. In addition you'd have these personalities available for personal appearances, program originations or interviews from your lobby, etc. Time signals also could be put to excellent use, for example: The correct time: 8:00 p. m.—courtesy JOE'S THEATRE, where BEAUTY AND THE BEAST is the current attraction—and

you still have time for the last show at 8:40 p. m."

A program type you might be interested in is one sponsored by Interstate Theatres of Austin, Texas. Every morning, Monday through Friday from 11:20 to 11:45 a. m. a program called "Repeat Performance" featured recorded music and sparkling facts from famous stage and screen musicals of the past. Each day the story and tunes of one particular musical was used. Commercials plugged the current attractions at the Interstate Theatres and were designed to reach a woman's audience. The program proved to be eminently successful because (and this is an important point) it provided listeners with exactly what they wanted to hear at a time they wanted to hear it.

The Cooperative Approach

Another program idea involves a banding together of exhibitors in mutual sponsorship of a program which could consist of local movie news, Hollywood highlights, and a smart commentator. Commercials for individual exhibitors could be run on a rotation basis—but, of course, the entire show would actually be a commercial for the current and coming movie attractions. Show could use listings, too, of starting times for complete shows or the main main feature.

Sometime ago the Keith-Albee Theatre, Orpheum Theatre and State Theatre in Huntington, West Va. in a letter to WSAZ in that city said that they had been using radio for 10 years. They began with spot announcements, increased to five-minute programs and, finally, were using a half-hour show, a quarter-hour show and weekly as well as daily announcements. A. B. Hyman, owner-manager of the theatres, said in a letter, "I might say that the buzzaboo of radio's failing to do theatres any good has certainly been dispelled as far as we are concerned. In view of the consistent returns from my investment in advertising over Station WSAZ, I not only recommend radio to any other theatre owner who may

6-Point Exhibitor Guide On Good Radio Usage

1. Knowing the different shows, local and national, for spotting time chain and station break time buys.
2. Knowing the audience types devoted to local shows.
3. Getting periodic reports on effectiveness of local shows, which is provided by stations.
4. Knowing the dollar-saving rate advantages in cumulative or multiple-time buys.
5. Recognizing that "one-shots" are wasted; to be effective, radio requires frequency and repetition.
6. Deciding whether you want your radio campaign to sell specific pictures, or the theatre in general, which requires different shows, different kinds of buys.
7. Knowing the various shows which can be used regularly for exploitation purposes—women's shows, disk jockeys, etc.

(Continued on page 16)



*With Several Road Show Features Due,
Here Are Some Tips On Pre-Selling Them*

For roadshows, newspaper advertising should begin a minimum of three weeks in advance, be planned on a basis of continuity. Ads should stress the reserved seat policy, especially in houses new to such policy, and plug mail orders. When a *advance* boxoffice is opened, this should be added with equally heavy type.

good example of the interdependence of producer and exhibitor, and of the setup required to do the job:

1. Establishment of a special roadshow department as a separate entity, but still responsible to the overall department head (in this case Max E. Youngstein). This department hires the manpower and provides the necessary ad, publicity and exploitation materials necessary to the engagement. For "The River," Dick Weaver has been named national co-ordinator, and it is significant that Weaver is a veteran of both motion picture and theatrical press agency.

2. Development of national organizational support which can be broken down into local mailing lists for various groups. "The River," for instance, has been selected for sponsorship by the Theatre Guild, whose 250,000 subscribers represent a hard core of the kind of people who are used to the two-a-day attraction of any kind and who follow Guild recommendations on the basis of pleasant experiences in so doing. In New York, the Show of the Month Club has placed the film on its list, first film to be so honored.

Local Mailings Important

Local mailing lists are extremely important. Often the response represented by return orders is very low and, therefore, deceptive in the mailing's actual accomplishment. The "Red Shoes" engagement in Cleveland is a case in point: a large mailing that cost in the neighborhood of \$600 brought less than that amount in actual return orders, but the company manager-press agent, checking closely with his boxoffice for the next few weeks, found that fully 35 per cent of the purchasers there were influenced by the mail order brochure. They just happened to prefer getting tickets in person while they were downtown, or sending secretaries or other help to pick up the tickets. A great many people are still unconvinced that getting tickets by mail will get them good seats. Actually, in almost every case they are given preferred seats, for they constitute the backbone of the engagement and of the entire roadshow concept. If the mailing brochure is to be printed locally, the smart thing for the exhibitor to do is to stress this fact.

3. Establishment of the price scale for "The River" will be fixed on the basis of seating plans forwarded to UA's home office by the theatre, along with its own suggested price scale. Here again is shown the interdependence of the two—the local theatreman usually knows best what his traffic will bear. The hard ticket order can be

THE ROAD SHOW: It Has Brought Closer Selling Collaboration

Interdependence of Distributor-Exhibitor Emphasized by Product Like 'The River'

In successful selling of the roadshow attraction has come the highest pitch of producer-exhibitor collaboration. So many extra facets are involved—as compared to regular runs, that such close cooperation becomes an absolute must, on a sink or swim basis.

Since "Henry V" arrived for its precedent-setting, two-a-day runs, selling pictures via the roadshow route has become a fine art in merchandising and promotion. It paved the way for such following successes and top-grossing product as "Hamlet," "Red Shoes," "Cyrano," the current "Tales of Hoffman," and now "The River."

The one primary objective is to *sell tickets in advance of opening*. As with a legitimate presentation, very often the ultimate success of a specific engagement rests with the number of mail orders and advance purchases at the boxoffice before the picture opens. Unlike the legitimate attraction, however, the motion picture roadshow must overcome a very definite public aversion to seeing a movie on that basis. This antipathy is both psychological and the result of habit, fostered by the years of regular "grind" showing of films. As a matter of fact, the fact that the patron could drop in at any time has been one of the potent selling features of pictures.

More, therefore, than with any other type of product, the roadshow picture becomes the province of the exhibitor, for it is mainly a local selling effort, requiring the kind of thorough knowledge of the local market which only the local showman possesses. The distributor can, and does, send manpower into the various situations, but that manpower is largely dependent upon the exhibitor's acquaintance with his market.

The distributor, too, can and does attempt to create a national consciousness and demand for the product, through much the same publicity and promotion channels used for any other product. Emphasis, however, must go to local newspaper ads, local exploitation and publicity, and tie-ups and promotions nationally, which can be utilized at the local level.

In the distribution setup, therefore, the film becomes the primary responsibility of the advertising and publicity department, for this is the department which must establish the advance audience, nationally and locally, which will be primed to the physical act of buying the ticket.

Because everyone learns at least a little from what has gone before, United Artists' "The River," recently opened in New York and now is being readied for national two-a-day distribution, is a

placed locally or through the distributor, with the former preferable.

The exhibitor should note that the field man assigned to the specific engagement should arrive a minimum of four or, preferably, six weeks before opening. Most of the physical details of the campaign are his responsibility: the setting of the ad campaign (which for the newspaper mail order pull should begin a minimum of three weeks in advance), arrangements for the mailings, preparation of a locally-prepared trailer, the advance lobby setup, and newspaper and radio publicity.

Trailer Effective Medium

Pre-selling effectiveness of the trailer has been proved time and again, and its importance intensifies on the roadshow. In numerous cases, theatres playing "The River," play the same kind of product throughout the year, and the audience is ready-made. Some exhibitors make up two trailers—one announcement, to be used as soon as possible after booking, and the other a combination announcement—scene-selling, stressing mail order and opening date of the boxoffice.

Before the boxoffice opens, at least one 40x60 lobby piece must be set up, announcing mail order, opening date, prices and policy, date of boxoffice opening, and selling and credit copy on the production. Once the boxoffice is open, there should be an "A" board in front of the theatre saying so.

Publicity poses a challenge to the exhibitor. He must know his newspapers and about what they will accept, how much, and for how long, so that he can guide the field man in this respect. Shoot the publicity wad too far in advance, and the two weeks in front of opening become lost. Best bet is to play it safe; use the small items and whatever advance reviews may bring, and save the biggest and most potent broadsides for the last two weeks prior to opening.

Know Your Opinion Makers

The exhibitor figures importantly, again, on screenings. Better than anyone else, he knows the opinion makers (and the opinion harmers). He cuts the waste from screening lists, and should be responsible almost solely for this end of the campaign.

Basic materials of "The River" campaign are contained in a specially prepared, complete kit which contains ads, locally slanted feature stories, sets of glossy stills (color and black and white), story-in-picture layouts and photo layouts. The kit is available to the exhibitor as well as the UA fieldman, should be gone over carefully by the former, and ordered as soon as the booking is made.

Exotic ingredient of "The River" should keynote the promotion. Capital should be made of the picture's being filmed entirely in India. Premieres should have a gala international flavor, with noted women guests in saris (good newspaper photo material) and with special attention to Indian customs. In New York, the opening was under the auspices of Sir Benegal Ray, leader of India's UN delegation, who invited UN

leaders and other distinguished guests. Flavor of such an affair, repeated on the local scale, sets a tone of importance and quality. All local openings should attain that same gayly exotic Indian-Asiatic note.

Department stores should be a good source of exploitation, in windows and co-op ads. Indian fabrics and prints are colorful; Indian cottons are among the finest in the world and are made into expensive shirtings and other ready-to-wear articles. India is naturally interested in promoting its foreign trade, especially its fabrics, which it has developed into a major industry, and UA has plugged this angle to good effect with New York department stores for windows and ads.

A number of national tie-ups are ready. National advertising and local dealer ad mats and display material is set by the Dictaphone and Polaroid corporations. Carlin handbags and Select sweaters will back campaigns locally if the exhibitor contacts them. The Tea Bureau is a natural, of course, and will throw the weight of its window and in-store streamers behind the picture.

In the travel field, Cook's and British Overseas Airlines have been alerted to use store and office displays. Cook's will also feature the original best-selling novel by Rumer Godden; bookstores serviced on a national scale by the publishers will also tie in with windows and co-op ads.

Three Stars Profiled In Current Seventeen

Gregory Peck, Debbie Reynolds and Carleton Carpenter are profiled in the current issue of Seventeen magazine.

Entertainment editor Edwin Miller lists Peck as a "fine actor far more than a glittering personality, and notes the variety of roles played by the star in "Captain Horatio Hornblower," "David and Bathsheba," and last year's prize-winning "Twelve O'Clock High" and "The Gunfighter."

The two comparative newcomers are listed as "just a couple of stage-struck kids," in the author's recounting of their quick rise. Upcoming films are credited as "Twenty-One Days," "Peg O' My Heart," and "Singing in the Rain."

Look Merchandising Assist

Columbia's full-page color ad for "Sunny Side of the Street," in the mid-September issue of Look, is getting added exhibitor penetration via a mailing of ad proofs by the magazine to key exhibitors throughout the country, together with data on Look's circulation aids in selling tickets.

The periodical's promotion department is also outfitting all of Columbia's salesmen with kits showing the penetration of Look in each territory.

Record Counter Help

"Noche De Ronda" and "Babalu," popular songs recorded on virtually every label, are featured in Republic's "Havana Rose."

\$15,000 in Showmanship Prizes Offered by Fox

Stimulation of local level showmanship efforts is back of the 20th Century-Fox \$15,000 exhibitor prize contest for "The Day the Earth Stood Still."

The company will chip in with a national campaign of its own to bolster local efforts at advertising, publicity and exploitation. It is using teaser ads in all exchange cities outside of New York and Los Angeles and will run the ads weekly until the picture, listed as a late September release, opens in each territory.

Because of its science-fiction subject, the film should offer some striking and different exploitation angles, which Fox believes can pay off at the boxoffice. That is why it is committed to the biggest exhibitor prize offering in its history, with first prize of \$1,000 in defense bonds and numerous additional defense bond prizes for runners-up.

Further stimulant for exhibitor action is in continuation of the 20th-Fox offer for free 24-sheets to every first run theatre buying billboard space. Three teaser trailers, in addition to the regular production trailer, are also available.

Theatres buying radio time can obtain a free two sided transcription containing 15, 30 and 60-second spots, plus a series of teaser type announcements for use in advance of the regular air buildup.

A "Showman's Kit," containing production stills, special publicity material, ad proofs, samples of novelty accessories and a manual detailing every phase of suggested campaigns, will be sent to every theatre requesting it.

Eligible for the contest, which runs from October 1, 1951, to January 2, 1952, are all theatremen playing the film during that period. A panel of well-known showmen, to be announced shortly, will be the judges.

'That's My Boy' Promotion Goes to Over 100 Stores

More than 100 stores have participated in the fashion promotion for Paramount's "That's My Boy," co-sponsored by Photoplay and Carolyn Fashions. Participation was spurred by a photo release from Photoplay, featuring the back to college fashions, to the country's department stores. More store tie-ins are coming in as the film goes into its smaller city playdates.

'Alice' A Comic Strip

Walt Disney's "Alice In Wonderland" has been added to his syndicated comic strips via King Features. The opening strip broke early this month in 33 Sunday and daily newspapers in the U.S. and Canada.

For Jive Enthusiasts

"The Strip" (MGM) features Louis Armstrong's orchestra, Vic Damone and others—all recording artists. The film is keyed for jive enthusiasts.

MERCHANDISING TIE-INS

College Sports Problem Keys Selling Angles To "Saturday's Hero"

**Ads, Trailers, Exploitation
Pitched to Timely Football
Uproar; Top Tie-In Material
Available**

West Point's recent "cribbing scandal" has jumped Columbia's "Saturday's Hero" into the top promotion picture of the fall season for exhibitors in any situation with a high school or college football team.

Co-incidence of Columbia's campaign, prepared long before the present hullabaloo over all college football practices, is uncanny in its advertising and exploitation approach, and the national tie-ups available merely round out the promotion avenues open to all playdates. As a matter of fact, cooperation of local outlets on the national tie-ups should be more simple to obtain, in view of the free ride on the film's timeliness.

Exploit News Angles

Columbia has already moved in nationally, with one-minute spot following the Cleveland Browns-College All-Star game from Chicago on August 17. It used copy from already prepared newspaper ad mats. Some of the potent selling lines from these ads include: "the lowdown on the 'kept men' of big time college football," "the football story that's never been told before," "this movie minces no words about big time college football;" "sold to the highest bidder" and "this body for sale."

One of the most potent pre-selling tools is the free one-minute teaser trailer, which features U.S. Senator J. William Fulbright, one-time Arkansas U. prexy and now in the forefront of the West Point inquiry, who plugs the film as "a graphic portrayal of shocking practices as I know them!" The trailer is available from the local Columbia exchange. Fulbright's quote is also part of the regular National Screen trailer.

Special Sports Screenings

Special screenings for nationally famous sports writers have resulted in top quotes from such columnists as Grantland Rice, Stanley Woodward, Red Smith and Jim Hart. All except Woodward are nationally syndicated. The pieces are reproduced on one separate page in the pressbook, and can be blown up for good lobby display. Along the same line, the film should be previewed as soon as possible for local sportscasters, sports writers and editors; their comments will add local impact to lobby or window display reproductions.



Two of the national promotions for "Saturday's Hero" include the pocketbook edition of the original story "The Hero" and Natchmate sweaters which will tie in through national advertising and in-store displays.

For smaller situations, the publicity section of the pressbook offers various stories on the subject which can be planted both on and off the sports pages. This includes a special column by Woodward, who did a special assignment for Columbia on the film.

Because the football season will be in full swing when "Saturday's Hero" hits most playdates, the exploitation angles are numerous. For key cities having professional teams (and for surrounding towns who also support these teams), there is a list of pro footballers who played in the film (see National Preselling Guide). The publicity man for any of these teams will be glad to tie in. School publications will

use publicity releases, especially if there is an advance screening for editors and members of the football team.

The actual Saturday games offer another angle. Simplest method is to use girls and boys dressed as cheerleaders to distribute heralds and teasers with theatre and playdate credits. National Screen has prepared a special mat in the form of a football admission ticket, with appropriate selling copy, which can be printed cheaply by local print shops. Some or all of the cost can be borne by a local sporting goods store ad on the back.

For a novelty giveaway, Columbia has arranged miniature footballs, which can be ordered in plastic or gold (see National Preselling Guide).

For Lobbies and Fronts

Added lobby display material can be had by borrowing and stringing local school and college pennants. There is the usual full complement of poster and paper art which can be adapted for lobbies and theatre fronts, and for store window displays. Included are the 24, six, three and one-sheets; eight 11x14 stills; insert card; window card; 22x28 slide and a 9x12 four-page herald. A special set of football stills is available for sporting goods stores planting.

In addition to regular spot announcement transcription, TV trailers are available from National Screen. Pressbook also contains suggested copy for locally-prepared spots.

National tie-ups include the Popular Library edition of the original serial which ran in Cosmopolitan as "The Hero;" the "Natchmate" sweaters, as worn and endorsed by John Derek and Donna Reed in national ads and local in-store and window displays; Ronson Lighters, featuring Derek; and Lux Soap, with Donna Reed's endorsement and picture credits (see Promotion, Preselling Guide, August 18th and current).

"Hornblower" Brochure Ready For Exhibitors

Latest in the series of public service brochures issued by Warner's is this four-page, two-color job on "Captain Horatio Hornblower." It features comment by editor Ben Hibbs of the Saturday Evening Post, exclusive magazine publishers of the famous series by C. S. Forester, and by the author himself.

Brochure is available to theatre men everywhere for planting with schools and libraries. Former frequently make classroom use of these brochures; in this case, because the stories are accented as fine literature, English classes will be particularly receptive, along with libraries. They are obtainable by contacting local Warner exchanges, or the New York publicity department.

TIPS ON TIE-UPS

Lionel Train Promotion

A sequence in the forthcoming 20th-Fox feature, "People Will Talk," involves a network of Lionel electric trains. An NSS still shows Jeanne Crain making a purchase of a Lionel train, to be used principally as a basis for store tie-in display. This brand of toy trains is sold in almost every community and there are more than 50 "service stations" for the trains in the country.

The film also offers a music tie-in, to attract the long-hair crowd, as Cary Grant actually conducts an orchestra in the film. The two works featured are Brahms' Academic Festival and Wagner's Prize Song. Both are standard classics and have been recorded by virtually every record company, so that tie-ups with music shops can easily be made.

'Millionaire for Christy' Ties

In creating tie-ups for "A Millionaire for Christy," 20th Century-Fox has developed a number of promotions which can be used locally. For store tie-ins, there are these stills: Eleanor Parker taking a drink from a Kelvinator water cooler; Fred MacMurray in a comedy scene with a Hoover vacuum cleaner; Miss Parker using a Remington portable typewriter.

Royal Desserts, which goes in strong for film star ties, is putting MacMurray's picture on 10,000,000 packages. Exhibitors can contact local Standard Foods distributors and make arrangements for in-store tie-ups preceding their playdates.

Gigi Perreau Stills

Universal-International will have a set of Gigi Perreau merchandise stills ready for "Reunion in Reno" playdates. Consisting of special gallery shots, the photos will cover tie-up possibilities with such items as milk, ice cream, juvenile books, savings accounts, children's furniture. Stills may be ordered from the U-I exploitation department, 445 Park Avenue, New York.

Schwinn Bicycle Promotion

Another promotion which includes Gigi Perreau involves a Schwinn bicycle. Gigi and Linda Darnell are shown riding Schwinn bikes in still No. 25 for "The Lady Pays Off," and like other Gigi tie-in photos can be ordered from the U-I exploitation department.

For Civic and Religious Groups

The 20th Century-Fox feature, "Journey Into Light," has a theme of a man who broke with God and his regaining faith through a blind girl. It is the type of a film which can obtain support from church groups, women's organizations, schools, etc.

Santa Fe Promotion to Be Super (Chief) For 'Three for Bedroom C' Pre-Selling

The Santa Fe railroad has tied into a co-op promotion campaign with Brenco Productions to pre-sell the Milton Brenco-Eddie Alperson independent feature, "Three for Bedroom C," and to publicize the Super Chief which the railway operates between Chicago and Los Angeles.

The picture, which stars Gloria Swanson, has all its action aboard the Super Chief. It is currently being filmed at the Republic lot where shooting space has been rented. More than \$2,500,000 worth of railway equipment is being utilized for authenticity.

The pre-selling program which has been drafted includes the following:

Concurrent with release of the comedy, Santa Fe newspaper advertisements will contain a special box with a picture of Gloria Swanson, title of the film, and the name of the releasing company. In all instances, an attempt will be made to list also name of the local theatre playing the picture.

The newspaper ad schedule will include 485 metropolitan papers located between Chicago and Los Angeles; key papers in 18 cities not on the Santa Fe route such as New York, Philadelphia, Pittsburgh, Boston and Atlanta, and 700 weekly newspapers in rural areas covering 11 states.

In addition to newspaper coverage, Santa Fe will use "Three for Bedroom C" window displays in all ticket offices throughout the country. Window displays will carry a theatre credit line in each locality. Special space will be given the film on Santa Fe billboards throughout the country and there will be poster displays in over 1,000 railway stations owned or operated by



Shown on the set of "Three for Bedroom C," are (L. to R.) Milton Bren, J. P. Reinhold, assistant to the president of the Santa Fe Railway; Edward Alperson, and R. G. Cranston of Santa Fe.

Santa Fe. Passengers' ticket envelopes will contain special inserts plugging "Three for Bedroom C."

On Santa Fe trains themselves, several thousand special cards will be placed on all tables in diners and possibly in all Fred Harvey restaurants. Santa Fe has also promised to deliver to Brenco Productions a dozen miniature replicas of Santa Fe Super Chief trains which the production company will use for theatre lobby displays prior to, and during, the run of the picture.

All arrangements for the tie-up were made with James Reinhold, assistant to the president of Santa Fe, and advertising manager Art Dailey, both of whom were recently in Hollywood to conclude the campaign with producers Milton Bren and Edward L. Alperson. R. G. Cranston, general inspector of transportation for the railroad has been assigned to "Three for Bedroom C" as technical advisor.

**TIP TO
EXHIBS**



for Boffo Biz*

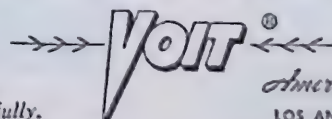
on 20th's "FROGMEN"

**contact your own neighborhood
Voit dealer who will set window
displays plugging pic, etc.**

Voit Swim-Fins, Masks, Goggles and Mitts create
high interest in film because of bizarre design.

3,500 dealers have been notified and are ready!

* We also read
Variety faithfully.



America's Finest Athletic Equipment
LOS ANGELES 11, CHICAGO 10, NEW YORK 10



The Bing Crosby casual shirt window was a corner spot at Kansas City's 12th and Baltimore—as heavily traveled an intersection as there is in town.

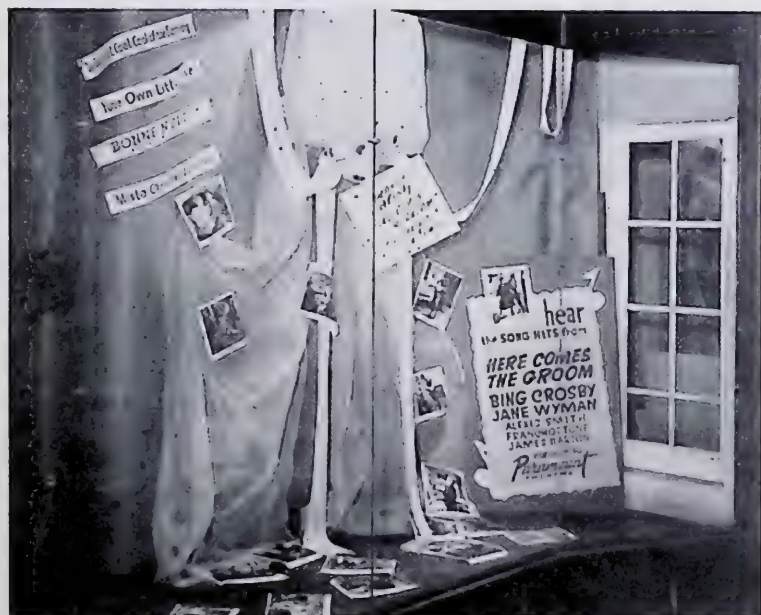
NEVER UNDERESTIMATE THE VALUE OF A TIE-IN

Harold Lyon, managing director of the Paramount Theatre in Kansas City, believes in playing as many national merchandise promotions as possible. When he booked "Here Comes the Groom," he tried for three of four tie-in possibilities and clicked on all three. None in itself was big, but grouped they gave him class windows in key downtown stores which were patron-impressing. Cost of preparing two credit posters was about all Lyon had to budget for the tie-ups.



LEFT: Belle Brides wedding gown tie at top-prestige Harzfeld's on K. C.'s Petticoat Lane.

BELOW: A window of the Record Shop tied the picture in with Crosby's Decca recordings, four days before opening and during the run.



For fast action, deep penetration . . .



"Motion pictures have to be sold within a short period of time to the largest possible number of people in a market. Outdoor advertising always gives us fast action, with wide saturation and deep penetration at low cost."

S. Barret McCormick

S. BARRET McCORMICK
Director of Advertising
RKO RADIO PICTURES, INC.



One of a series of advertisements promoting a better understanding and appreciation of Outdoor Advertising — sponsored by

The Standard Group

OF OUTDOOR ADVERTISING COMPANIES

serving one-fifth
of the nation's
consumers . . .

JOHN DONNELLY & SONS • CENTRAL OUTDOOR ADVERTISING CO., INC. • THE PACKER CORPORATION
WALKER & COMPANY • UNITED ADVERTISING CORPORATION • WHITMIER & FERRIS CO., INC.
ROCHESTER POSTER ADV. CO., INC. • RICHMOND POSTER ADV. CO. • E. A. ECKERT ADVERTISING CO.
PORTER POSTER SERVICE • SLAYTON & COMPANY • THE HARRY H. PACKER CO. • BORK POSTER SERVICE
SUNSET OUTDOOR ADVERTISING CO. • BREMERTON POSTER ADVERTISING CO. • C. E. STEVENS CO.
CONSOLVO ADVERTISING CORP. • LEHIGH ADVERTISING CO. • MARYLAND ADVERTISING CO.
AMERICAN ADV. CO. • STANDARD OUTDOOR ADVERTISING, INC., 444 MADISON AVE., NEW YORK 22 •

3 Rs of Promotion: Radio, Records and Royal Desserts

They'll Be in There Pitching For 'Millionaire for Christy'

Illustrative of the manner in which a major distributor can throw its full weight behind exploitation plans made by an independent producer is the campaign now in full swing for Bert Friedlob's "A Millionaire For Christy," which is set for 20th Century-Fox release this month:

Encompassed are personal tours by the film's stars, Fred MacMurray and Eleanor Parker, a gala world premiere, extensive newspaper advertising, an unusually large national radio campaign and numerous special tie-ups.

Tours Started in July

Kick-off came as early as July 25, with a special preview of the film at the state capitol building, Cheyenne, Wyoming. Fred MacMurray was on hand to participate in the event, which highlighted Cheyenne's annual frontier day ceremonies.

While MacMurray has been spreading the word in the far west, Eleanor Parker is now on a personal appearance tour of the midwest in conjunction with the world premiere of the film September 12 at the Hippodrome, in her home town of Cleveland. Miss Parker will also aid the statewide campaign with visits to key cities in Ohio.

The day-and-date openings insure extra advertising and publicity for the film throughout the midwest, paced by newspaper ads in full color, as well as blanket-radio and TV time-buys.



Eleanor Parker's endorsement of Scott Radio is the basis for the tie-up which will provide window and counter displays for dealers, based on this photo.



The oldie has been dusted off, given a sprightly new cover with picture credits as the theme song, and is being plugged hard nationally by Mills Music and Decca Records in a double-pronged promotion aimed at enlisting the music trade and exhibitors locally on its behalf.

Decca has already released a new version of the song by the Ink Spots, and is reissuing the popular Tony Martin version.

Although the saturation campaign is confined to the midwest, the film will benefit on a nationwide basis from tie-ups with leading companies, including Royal Desserts, Decca Records, Mills Music Company, Scott Radio Corporation, and local banking and loan associations throughout the country.

The Royal Dessert tie-up involves special packages, newspaper and radio advertising and local promotion campaigns. Ten million Royal Dessert packages with a picture of Fred MacMurray as seen in the film will be distributed by grocery stores.

Newspaper Ads Scheduled

Newspaper ads on the tie-up, also utilizing MacMurray's picture, will hit 309 daily newspapers with a total circulation of more than 110,000,000, while on radio Royal Desserts has recorded the actor in one-minute spot announcements. The schedule calls for 5,000 of these spots on 120 radio stations in 90 cities during the months of September and October.

Local promotions and cooperative on-the-spot campaigns between exhibitors and grocers should be worked out with the Royal Dessert sales organization of 700 fieldmen, concentrating on window and in-store displays and local radio.

Further penetration should result from a national cooperative campaign between 20th Century-Fox, Decca Records and Mills Music to promote revival of the film's hit song, "I Don't Stand a Ghost of a Chance With You."

Decca has already released a new recording by the Ink Spots of the tune and is reissuing the famous Tony Martin-Victor Young recording, while Mills has prepared a new cover for the song sheet crediting the picture and its stars.

Both Decca and Mills are giving top priority to the former hit-parade topper. The record company has already sent a special letter to 1,000 disk jockeys along with the two recordings and has mailed special brochures announcing the time-in to their 2,300 outlets. Decca is also distributing 5,000 streamers for local level promotion, with space for the dealer to insert the name of the theatre and playdate of "A Millionaire For Christy." To further aid local cooperative campaigns, Decca is supplying playdates to dealers.

Mills Music is backing the new sheet music with a variety of promotional material, including 3,000 counter cards and 7,500 window streamers crediting the film, which they are distributing to their dealers throughout the country.

Brochures to Dealers

Also going to dealers are 5,000 brochures urging cooperation with exhibitors when the film hits their areas.

Announcement to the entire music trade of the 20th Century-Fox, Decca and Mills promotion of "I Don't Stand a Ghost of a Chance With You" is being carried in a full-page ad in a September issue of Billboard, supplemented by music and radio trade papers.

Another important tie-up is with the Scott Radio Corporation, utilizing a photo of Eleanor Parker with her Scott radio-phonograph. Thousands of the stills will be distributed by the radio company to trade journals in the radio-TV, electronic, furnishing and related fields, in addition to the 400 Scott radio outlets. Mounted on heavy cardboard, the still is for use in dealer windows and on counters.

Extensive Radio Planned

Extensive radio promotion has been arranged with national banking and loan associations. Local savings organizations throughout the country will sponsor 2,500 to 3,000 playings of a special thirty-second spot announcement on thrift by Fred MacMurray and Eleanor Parker. Spots, which tie in with the subject matter of the film, give full credits. Locally, this should mean opportunities for playdate plugging. Exhibitors can order these spot commercials free of charge for their personal use on local radio stations by writing the Lee Howard Advertising Agency, 150 Broadway, New York 7, N. Y.

Further radio support is available via two different free transcriptions, one featuring Eleanor Parker and another Fred MacMurray in guest interview sessions. The transcriptions, which are approximately 12 minutes long, are ideally designed for a quarter-hour chatter show and are open-end, allowing insertion of local theatre and playdate credits. Transcriptions will be sent free to exhibitors who write for them to the Fox pressbook department.

Burnette On Tour

Western star Smiley Burnette has embarked on a two-month series of outdoor personal appearances. He will headline shows in Illinois, Indiana, Pennsylvania, Kansas and New York.

By Bernard Young

From what I read in *Promotion*, manufacturers enter into motion picture tie-ins because it brings added volume, sales promotion impetus and some added profits. This makes me a curio among business men; I get some added volume but I don't make any money, and I usually lose some, not only in actual cash but in the man-hours I put in on my own in order to fulfill my part of the promotion.

Well, then, why do I get into movie tie-ups? Chiefly because they allow me to do something for the stores, (and very fine stores they are, too) to whom we sell. They aid in pulling people into the bridal departments of these stores. They create some added traffic in these departments; the stores like this, and we figure they will like us for doing it for them.

Buy Another's Product

As a matter of fact, many of the young women who are attracted to the store by the ads and windows which our tie-in has set up, wind up by buying a gown other than ours. This makes us unhappy, but it makes the store happy. This is good "exhibitor relations," as you term it. And they sell their share of our merchandise, too, whether it be movie tie-in merchandise or our regular line.

Speaking of exhibitors, however, brings me to the real business at hand. I have a complaint against you exhibitors. You don't get after tie-ins. You don't, in most cases, do anything about them. That has been my experience.

Maybe you don't believe in them. Maybe you think, personally, that they add little or nothing to your pre-selling campaigns for the pictures you play, or that the effort is more than the results you might get. Maybe you're just lazy (I'm kind of that way myself) and you want the dollars to come into your boxoffice merely by putting title and stars on your marquee.

Job for the Exhibitor

All of which is your business and not mine, but let's make it mine, just to focus upon a personal favorite analogy. This is it: as manufacturers, we are akin to the producers in your business. As exhibitors, you are retailers, like the stores to whom we sell. Like your producers, we try within our manpower and budget limitations to help retailers sell our merchandise, by providing promotion thoroughfares of various kinds. But we can't do it all; on the contrary, the bulk of the promotion load is borne by the retailer. The bulk of promoting motion pictures, therefore, should and does fall rightly upon you, the retailer of motion pictures.

Let's drive the point home with our current movie tie-in, "Here Comes the Groom." We have tied in over 50 top department stores throughout the country, all of whom will use ads and windows, with credits to the film, to break in advance of theatre playdate. These are major city stores. To obtain their co-operation and interest, I made long distance calls until my ears ached.

But I can't cover all my prospects, that way or any other way. This being a pro-

You Can't Discourage Me On the Value Of Movie Tie-Ins



Bernard Young

Tie-Ups Have Been Expensive For This Manufacturer, But He Hopes To Build Greater Exhibitor Interest And Eventually Make Them Pay Off

motion, what about you, Mr. Exhibitor in Peoria? It wouldn't take more than half an hour to contact any of your local department stores and give them the story. For that half hour effort, you might get yourself some mighty fine exploitation, and at no cost to you. In the smaller towns, especially, where you exhibitors are close to your merchants, you could function successfully on promotions of this kind. And if you gave the store a lobby display or similar cooperation, it would really plug your film product in return.

Don't misunderstand—I'm not trying to get the nation's exhibitors to go all out for my company, suddenly, on "Here Comes the Groom." I think that what I have pointed out is basic—you have, on many pictures, the planning and the sweat of producers and manufacturers of all kinds of products which, if latched onto, can get you extra advertising, extra display, extra exploitation. That has been proved a thousand and one times by those exhibitors who do tie in consistently on these promotions and consistently get results.

Byproducts for Both

These tie-ins are byproducts, of course, and I can't blame any exhibitor for not wanting to lose sight of the forest for the trees. BUT—and it's a big one—they are byproducts for us, too. Yet we spend thousands of dollars in a series of operations which will make available to thousands of young women about to trek altarward, an exact replica of a gown designed by no less a stylist than Paramount's Edith Head. If this byproduct activity is that important to us, and important enough for film producers to expand money, too, it would seem only logic that it be important enough for exhibitors to follow through, too.

It is basic, too, that the stores with whom we work like this kind of promotion. The stores you contact will like it, too, for the

most part. The department store in Peoria is no different from, say, Carson, Pirie, Scott in Chicago, it is just as promotion minded, has customers who are just as demanding as the bigger city patrons. Movies have helped bring that about.

In New York, we work with Macy's on motion picture tie-ins, and invariably we find that the promotion is most successful in New York. The answer to that is simple: Macy's gives it large-space advertising, big window displays, real impetus. Macy's did very well indeed with our tie-in on "The Mudlark," and part of the interest was aroused by a display of the particular gown in the Rivoli Theatre.

Don't Become Discouraged

This brings me to another point. There were 110 department stores tied in on the "Mudlark" promotion, and most of them barely managed to come out even. Yet none of them that I know of were discouraged by this; most of the same stores are already tied in on "Here Comes the Groom" and more of them will be. This time I think they'll do fine, too. Exhibitors somehow react in an opposite manner; if they can't make a deal with their local store, or if the promotion doesn't work too well, or if the store can't be bothered this one time, the whole tie-up idea is consigned as unsound. And, having salved his showman's conscience in this one attempt, Mr. Exhibitor then sits back and clamly ignores all the other tie-ups.

One obstacle you won't ordinarily encounter on a wedding gown promotion is the seasonal aspect, so demanding in other fashion tie-ins. No matter what the time of year, wedding gowns are pretty traditional in their color and styling. This increases your opportunity with stores, as does the fact that the right kind of gown for commercial reproduction isn't found too often in movies, anyhow. This makes such a promotion more of an event for stores. The gown worn by Jane Wyman in "Here Comes the Groom" must have cost at least

(Continued on page 16)

MAGAZINES

National Magazines, Sunday Supplements Gain in Motion Picture Advertising

Trend Is Bolstered by Media Ability to Reach Specific Interest Groups and Markets

By LOU GERARD

Substantial film advertising lineage gains now being registered by national media indicate a growing swing of the pendulum in that selling direction. Recent and current placements, and future plans, call for

A LOVE STORY OF TODAY'S YOUTH



This copy is aimed at romance . . .

increased emphasis on national consumer magazines and Sunday supplements.

The trend has some serious thinking behind it; if it continues, it will make a real dent in the virtual monopoly which daily newspapers have exercised over the film ad dollar.

Realization that the first spark of consumer interest in a production comes from national media is one of the factors in this trend. It is generally conceded that the final point of sale spur comes from the local newspaper; at the same time, a belief has begun to take root that more than the final point-of-sale stimulant is needed.

This belief has been bolstered by results. Universal-International, frankly experimenting, used Life and the Saturday Evening Post to sell "Up Front" by listing all theatres booked for a national saturation day and date opening lineup. In reviewing its expenditure of approximately \$35,000

for this novel campaign, U-I found results that has prompted the same kind of move for its upcoming "Golden Horde," on which it will use Life and Look.

Exhibitors whose theatres were listed were pleased, because a good percentage of their patrons saw the ad and the name of the theatre. Many of these theatres therefore got, for the first time in their existence, local benefit from a national placement. And the national ads gave prestige to the picture it could not otherwise have obtained.

Another factor which has begun to operate in favor of national media is the ability to reach specific market groups. One of the media being used by Paramount for "A Place in the Sun" is Seventeen, which because of its teenage following in the millions, becomes a ripe buying target for the film, not only because of its theme but because of the presence of teen-age top favorites like Elizabeth Taylor and Montgomery Clift. Significance beyond a mere campaign attaches to the national placement for "A Place in the Sun"; it is the first Paramount production in five years to go heavily into magazine expenditure.

Blending with this advertising impact is editorial coverage. Most national media devote fairly generous space to coverage of motion pictures and motion picture personalities as part of their editorial policy; this policy is prompted by readership interest and is therefore part of the magazine's life itself: circulation. Offshoot of this coverage bears on another important factor: the pictures reviewed are usually outstanding ones, create the desire to see them, and contribute to the sorely needed conception of Hollywood as a place which does turn out top entertainment.

Taking Seventeen once more as an example, national media are making a concerted effort to aid in local merchandising of motion pictures. Seventeen maintains a list of local teen-age clubs and groups which are available to the exhibitor. Through its local news distributors, it ties in via truck panel posters on its picture of the month choices, provides blowups of articles recommending films.

The best recent example of reaching special and specific groups was the campaign for "David And Bathsheba." Figuring its market, 20th Century-Fox not only reached into the top weeklies and month-

lies, it reached the tremendous farm population via such specifically directed publications as Country Gentleman, Capper's, Farm and Ranch and Progressive Farmer. It hit the Negro population via Our World. It used New Palestine and the National Jewish Monthly to reach the Jewish population, and half a dozen various religious publications to hit that segment of its potential. It went extensively into national and local Sunday supplements to reach not only the general core of the population but to get repeat impressions.

There was no other way in which the campaign could have reached these groups as effectively. When the picture starts its local key and subsequent runs, newspaper advertising will supplement the buying impulse already created by means of national media.

Awareness of national media's function in the dissemination of information about pictures has been another determinant. Newspaper reviews do this job, but regular movies reviews are enjoyed only by readers of metropolitan newspapers. There is a



. . . and this at Miss Winters' Charms

vast audience which gets its impressions and information about film product chiefly from magazines. This audience includes not only the various groups which 20th-Fox went after in its "Bathsheba" campaign, but a general sampling of the population in a town such as Mansfield, Ohio, whose population of about 40,000 regularly is influenced in all its buying habits by national magazine advertising. This has been proved repeatedly by surveys and polls.

National media, therefore, are being more and more seriously regarded by producers as a pre-selling tool which arouses the first buying appetite among potential patrons. MGM and RKO have recognized this factor for years with a fairly regular schedule of advertising in national magazines.

Concurrent with this awakened appreciation of the role of national media is re-

cognition of publications not hitherto favored for placement. Coronet is an outstanding example. With circulation at more than 2,500,000, it estimates its readership at about 20 million, and by aggressive promotion of its buying market has been able to show film companies its value to them.

This identification with a group or a market has aided national media by enabling them to point, with figures, on readership class and purchases from milk to movies. Best example, of course, is the fan magazine, which contains the richest selling market for any kind of motion picture. Redbook, with facts and figures to prove that it is the magazine of the "young marrieds," has selling overtones for films. The woman's service group, such as McCall's, Ladies Home Journal and Woman's Home Companion, is another powerful selling tool for specific pictures and ticket prospects.

Significant evidence of the trend comes from the recent Council of Motion Picture Organizations seminar in Hollywood, where David A. Lipton, U-I vice-president in charge of advertising, stated that at the present time, 50 million dollars of the national budget of about 66 million dollars is being spent on newspaper advertising, and that he doubted whether the industry was getting the most for its money. He advanced the idea that the money spent in this one medium may be out of proportion to the total. Through means of careful research, he stated a portion of this 50 million dollars now going to newspapers might be put to better use by buying space (and time) in other advertising media. He suggested, too, that the entire newspaper, irrespective of any classification (sports pages, women's pages, etc.), be used to call attention to the picture being sold.

Some newspapers, of course, can deliver both the local and national market. These

are usually the ones that actively promote motion pictures editorially, too. The outstanding example is the New York Daily News, especially in its Sunday editions. With its 2,500,000-plus daily circulation it covers a very healthy segment of the nation's movie-goers in the New York area alone, but it also reaches into other key cities via its national Sunday distribution, totalling 4,000,000. The same holds true in somewhat lesser degree for the New York Sunday Times, Journal-American and the Mirror. In the Midwest, the Chicago Tribune gives much the same blanket coverage. Those newspapers which carry the powerful Sunday supplements may be added to this list.

Selling the exhibitor on the value of national media has not been overlooked. Local selling impact of national magazines is bolstered by the same figures which treat with circulation and readership classifications. Supplements like Pictorial Review have taken their story to key cities, in meetings with branch sales personnel, circuit and independent operators. Look magazine, at the Theatre Owners of America convention last fall, made a graphic slide film presentation to show the penetration and local impact of motion picture advertising—using not only its own experiences but that of Life and Saturday Evening Post. Editorially, Look also pointed out, it devoted one out of every six of its pages to motion pictures, the industry and its personalities.

As for the effectiveness of radio, intimated by Lipton as another important but neglected medium, that was driven home in the early war years by the smash opening of RKO's "Hitler's Children" in a campaign that featured radio above other local media. Television poses another future possibility, whose surface has barely been scratched insofar as its ad potential for films is concerned. But tests conducted by MGM in New York indicate that it may be a powerful one (see PROMOTION, March 17, page 20).

RKO Spending \$400,000 To Advertise 2 Films

NEW YORK—Two of RKO's top features are getting the full-scale national media treatment. "Flying Leathernecks" and "His Kind of Woman" are each budgeted at about \$200,000 for four-color, full-page insertions in top-circulation magazines and Sunday supplements.

Media includes the following: Look, Life, Cosmopolitan, Time, Newsweek, Esquire, True Story, McCall's, Red Book, Woman's Home Companion, American Weekly and This Week. The fan magazines are included as usual.

Forthcoming top features to be advertised extensively in national media include "Behave Yourself" (Wald-Krasna); "Two Tickets To Broadway." "The Racket," "The Blue Veil" (Wald-Krasna). Insertions on a smaller scale will be used for "A Girl In Every Port," "On the Loose," "The Half Breed," and "Drums in the Deep South."

Jeanne Crain in Redbook

The Jeanne Crain profile in the current Redbook ties in to her latest starring role in "People Will Talk," also being released this month. Picture credit is established via her casting as a mature woman for the first time in the Joseph Mankiewicz production.

More Awards for 'Sun'

Further awards for Paramount's "A Place in the Sun" have come from Seventeen and Redbook magazine nominations as picture of the month for September.

N. Y. News Covers 'Hero'

"Saturday's Hero" was the recipient of a full page story in the New York Sunday News' national edition of September 2. Article and photos link college football commercialism to the Columbia production.

TOP CHOICE BY FAR!


Here is a picture we consider one of the greatest musicals of all time!

—Parents' Magazine

Yes...

Parents' Magazine is particularly proud to award its

MONTHLY MEDAL

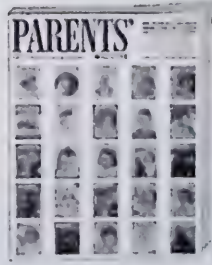


to

METRO-GOLDWYN-MAYER

for their production of the outstanding movie for the month of October

AN AMERICAN IN PARIS



PARENTS' MAGAZINE

52 Vanderbilt Avenue
New York 17, N. Y.

1,250,000 CIRCULATION IN FAMILIES WITH CHILDREN OF ALL AGE LEVELS

Puss'n Boots Cat Food Basic Tie for 'Rhubarb'

One basic national tie-up pegged the New York world premiere for Paramount's "Rhubarb," an action blueprint for any local situation which can be geared to squeezing the last ounce of promotion value from the film.

The tie-up is with Puss'n Boots Cat Food, which Rhubarb the feline has endorsed for national and local advertising and exploitation. The product is distributed nationally, and handled locally by both large and small, supermarket, chain and independent food stores. Wherever possible, exhibitor activity revolving around a local "Rhubarb" should include the stores handling the endorsed product; if not sold anywhere in the community, any other brand of cat food can be easily substituted.

Because cat food, *per se*, is a small volume and comparatively obscure item, the increased sales spurt potential, and the novelty of the tie-in, should more than serve as a solid inducement for food store tie-ins, as it did in New York.

More than one store should be included, if possible, thus making feasible a "star tour" of all. Stores should participate with co-op ads giving theatre and playdate, and including a shot of Rhubarb himself. That is the basic payoff, and it paid off in New York with long lines of the curious who lined up to view the feline. Puss'n Boots has allocated about \$100,000 to aid in the campaign nationally, and has alerted all of its local retail outlets to cooperate with exhibitors on ads, displays and exploitation stunts. For aid or information in any situation, the food packer, Coast Fishing Co., can be contacted at 272 South Fries Ave., Wilmington, Calif.

Offshoots of this basic tie-in are varied. Working along the lines of the New York blueprint, the following should prove attention getters: (1) Local model to act as "Miss Rhubarb" can accompany the cat on the food store tour; (2) a pitch in the store ad for local cat owners to bring their own pets to the store for a judging contest on the prettiest, ugliest, biggest, smallest, or orneriest cat; (3) Passes to the owners of winning cats of to the first 20 small fry to bring their cats to the opening showing of the film; (4) "paw"-tographed photos of the genuine "Rhubarb" to the first 50 or more paid admissions; (5) a cat banquet, also with the cooperation of stores.

Fashion Tie-Up for 'Sun'

Twenty-three specialty shops have already okayed entry into the Columbia Dance Frocks—"A Place in the Sun" fashion promotion, which features four formal gowns worn by Elizabeth Taylor in the picture.

Tie-up was made with Lasersohn-Doniger, Inc., national retail representatives, which has bulletinized the 23 other accounts on the use of newspaper advertising and publicity, window displays, radio and TV.

A Doggy Promotion 'For Behave Yourself'

Newest animal star endorsement tie-in is that of Archie, canine featured in Wald-Krasna's "Behave Yourself," who has personally put his paw of approval on Purina Chow.

Tie-up carries national consumer, local newspaper, and farm newspaper and magazine advertising, point of sale displays in 5,000 dealer stores, radio plugs over 120 stations via the Eddy Arnold show, and TV spots on 32 stations of the ABC network.

Purina has forwarded a brochure to dealers, mapping out and suggesting various methods of tying in with local playdates.

Marine Corps Poster Tied To 'Flying Leathernecks'

U.S. Marine Corps "A" boards in post-offices and enlistment centers are currently carrying a new recruiting poster featuring John Wayne in his "Flying Leathernecks" role. The poster depicts John Wayne in a Marine flyer's uniform, speaking through a microphone and carrying the line: "John Wayne says: 'Join up with the Flying Leathernecks!'" RKO will use several thousands of the posters in key cities during runs of the film.

Spot Platter for 'Bathsheba'

A new free transcription containing three different radio spots has been added to the list of exhibitor tools for "David and Bathsheba." Platter utilizes two announcers, music and sound effects for more vivid description of the film. Spots are all open for local theatre and playdate identification, and are 20 and 30 seconds in length. Requests should be made to Fox pressbook department, 444 West 56th St., N. Y. C.

WEDDING GOWN TIE-UPS

(Continued from page 13)

\$1,500 to make; our very exact replica can be bought for about \$175.00, complete, and that price is not high for the field.

Most of you know, I think, of the fascination which motion picture fashions hold for all women. That fascination sold a lot of tickets for the earlier Joan Crawford movies, when Miss Crawford was noted for the clothes she wore. Department stores are keenly aware of this. That is why they take these promotions and spend money on them. Stores like Dayton's, Minneapolis; Broadway, Los Angeles; Higbee's, Cleveland; Filene's, Boston; Loveman's, Birmingham; Lowenstein, Memphis; Strawbridge and Clothier, Philadelphia, and a host of others recognize this factor, and parlay it for all it is worth.

At the same time, this is *your* byproduct. Need I belabor the point?

HOW TO MAKE RADIO PAY OFF

(Continued from page 5)

be interested, but I can specifically state that, if he wants to disseminate his picture message to the largest number of people in his immediate vicinity for the least amount of money invested per person, radio is his only answer."

At the opening of this article we mentioned radio's showmanship. Here is a medium that has been associated ever since its inception with entertainment and show business personalities. Radio has never turned away from assisting in the exploitation of motion picture personalities. There isn't a disk jockey or woman's commentator in the country who hasn't at some time or another highlighted the presence in town of some movie personality. Here is a source of exploitation *not* predicated on whether or not you are an advertiser over the radio station concerned. *Movie stars are still news.* Disk jockeys and women commentators are only too pleased to break the regular pattern of their programs with interviews. Record shows will plug music from a picture every bit as readily as they will promote any other type of record—and this wealth of exploitation is available to you as the local exhibitor, because your local radio station is every bit as much a part of the community as the local theatre. Together you can work for each other's benefit as well as for the service of the community.

Postscript for exhibitors in TV markets:

Don't sell radio short in any TV market. The National Broadcasting Company recently had a special, extensive and expensive study made of TV in the New York area. One of the findings reveals that heads of TV families still spend more time with their radios than they do with TV—90 minutes daily for radio compared to 73 daily for TV. And this in New York, where TV is in over 51 per cent of the homes and viewers have four TV networks and seven channels to select from! Ask yourself how many men shave while reading the paper, or watching TV; how many housewives watch TV while doing housework; where do you still get your latest weather, news and sports bulletins?

Does your car have a radio, and do you listen to it?

Postcard Promotion Available

A picture postcard tie-in with New York's Hotel Warwick is available to exhibitors nationally on "Meet Me After the Show" (20th-Fox).

Any number of cards will be mailed free to exhibitors requesting them from the Fox pressbook department. Showmen must then address and stamp the cards, using their own mailing lists, and mail them back in bulk. Cards will then be mailed from New York as though they came directly from the Warwick.

Card copy reads: "At the Warwick. What a wonderfully charming place to stay. We saw Betty Grable, Macdonald Carey, Rory Calhoun and Eddie Albert in 'Meet Me After the Show,' a Technicolor romance. You must see it!"

NATIONAL PRE-SELLING GUIDE

are tie-ins which have been created, plus tips to exhibitors on how to use these pre-selling aids to exploit the picture locally.

A report on new films for which national pre-selling campaigns have been developed. Listed with each picture

ADVENTURES OF CAPTAIN FABIAN Republic Rel. Date Current

LOCAL TIE-IN STILLs: Set of furniture photos, suitable for tie-up with store featuring period furniture. Photos show early New Orleans scenes. Can be ordered from National Screen under ACF furniture set.

FREE FLASH HERALD: Size 4¼x12½, can be ordered from Republic Pictures, exploitation department, 1740 Broadway, New York 19.

LOCAL LIBRARY TIE: Exchange set still No. 103, attractive sailing vessel shot can be used for background to display of books about the sea.

A MILLIONAIRE FOR CHRISTY 20th Century-Fox Rel. Date Sept. '51

ADDITIONAL

MUSIC: Mills Music and Decca Records re-issuing and plugging "I Don't Stand A Ghost Of A Chance With You." Backing revival with page ads in Billboard and Hit Parader, supplying display and promotion material to dealers, special recordings and letters to disk jockeys. All material and letters stress picture credits.

TIE-IN TIPS: Contact local disk jockey for repeated playing of record, offer furnish 12-minute platter interviews Fred McMurray and Eleanor Parker to supplement record (interviews available free, Fox pressbook department, 444 West 56 St., N. Y. C.) Contact prominent music stores, Decca and Mills Music distributors, to see that display material, including streamers, song sheet covers, counter cards are used. (Distributors of both companies have been alerted by special letter). In most cases, these distributors will aid in contacting disk jockeys, for they have good working relationships with them, so that exhibitor merely has to make initial contact. For information or aid, Mills Music, 1619 Broadway, N. Y. C.; Decca Records, 50 West 57 St., N. Y. C.

SCOTT RADIO: Dealer display material based on Eleanor Parker endorsement, furnished Scott dealers nationally.

TIE-IN TIPS: Scott Dealers numbers comparatively small, about 400 in all. For information or aid local level promotions, contact Scott Radio-Phonograph, 4541 N. Ravenswood Ave., Chicago, Ill.

A PLACE IN THE SUN Paramount Rel. Date Sept. '51

ADDITIONAL:

COLUMBIA JUNIORS: Reproducing and nationally distributing gowns worn by Elizabeth Taylor.

TIE-IN TIPS: Elizabeth Taylor fashion tie-ins get good reception by stores generally. For name of local store carrying merchandise, contact Columbia Juniors, 1385 Broadway, N. Y. C.

AN AMERICAN IN PARIS MGM Rel. Date November '51

MGM RECORD ALBUM: From soundtrack, all three speeds. Music by George Gershwin, recordings by Gene Kelly, Georges Guetary, Johnny Green's orchestra.

TIE-IN TIPS: These albums from MGM musicals always heavily pushed and exploited by MGM records, music stores nationally. Display material includes window streamers, counter cards. Some distributors and dealers use ads. Contact local record distributor for tie-ins, or write Sol Handwerker, MGM Records, 701 Seventh Ave., N. Y. C., for local situation aid.

FASHION TIE-UP: Highlighting "Paris elegance and French thrift" in a dress line nationally advertised in August issue of Harper's Bazaar.

TIE-IN TIPS: Only information available says dresses will be sold at local level. For information or assistance, contact Sam Edelman, Inc., 1375 Broadway, N. Y. C.

ANGELS IN THE OUTFIELD MGM Rel. Date Sept. '51

ADDITIONAL:

WESTMORLAND STERLING: Full page, 4-color ad, September issue of Life, carries Janet Leigh, full picture credits.

TIE-IN TIPS: No special material available. Dealers alerted, will use Life ad and production stills if supplied by exhibitor. For assistance, write Westmorland Sterling, 411 Seventh Ave., Pittsburgh, Pa.

LOCAL TIE-UP STILLs: Typewriters, shown in long row in ball park press box; ukulele, strummed by Janet Leigh; others include cameras, raincoats, binoculars, stuffed pets. Order complete set from National Screen.

BEHAVE YOURSELF RKO Rel. Date Sept. '51

PURINA CHOW: Endorsement tie-up with "Archie," dog star featured in film. Includes national advertising, local newspaper advertising, store displays, special four-page insert in farm newspapers and magazines; radio and TV spots.

TIE-IN TIPS: Purina circulating brochure to 5,000 dealers nationally, suggesting tie-in campaigns local theatres. Check local Purina distributors, or Ralston Purina Co., Checkerboard Square, St. Louis, Mo. Best local possibilities: co-op ads, window displays including stills showing Archie.

CAPTAIN HORATIO HORNBLOWER WB Current Release

ADDITIONAL:

PUBLIC SERVICE BROCHURE: Four page, two-color brochure slanted nationally at thousands of schools, colleges, libraries, etc.

TIE-IN TIPS: Supply of these brochures go to local exchanges. Can be procured by asking Warner salesmen for them. Highly acceptable to local educators, and frequently used as classroom study pieces and guides. Contact should be made with school board superintendents or school principals.

CHAIN OF CIRCUMSTANCE Columbia Current Release

TRUE STORY MAGAZINE: Picture is second in series produced with cooperation of this publication, part of Macfadden chain.

TIE-IN TIPS: All Macfadden representatives and distributors of True Story have been alerted to cooperate with theatres. Possible promotions include: truck banners, heralds for insertion in magazines, newsstand tack cards. Any local news dealer can supply name of distributor to contact.

CORKY OF GASOLINE ALLEY Columbia Rel. Date Sept. '51

SPECIAL TRAILER: Made for exhibitors who tie in with local newspapers carrying "Gasoline Alley" comic strip. Available through NSS.

CROSSWINDS Paramount Rel. Date October '51

LUSTRE-CREME: National advertising in magazines and Sunday supplements, local newspaper advertising in 400 cities, using Rhonda Fleming and picture credits. Also point of sale display material distributed to dealers nationally.

DAVID AND BATHSHEBA 20th Century-Fox Rel. Date Sept. '51

DECCA RECORDING: Being pushed by platter company via record and accompanying letter to 1250 disk jockeys, brochures to 2,300 Decca outlets (dealers, distributors, jobbers, department stores, music stores, juke box distributors), 5,000 streamers to all outlets for local use.

TIE-IN TIPS: All music stores handle Decca records, will tie in on streamers, other displays. Contact disk jockeys to see that platter used.

DISTANT DRUMS Warner Bros. Rel. Date Not Set

AUTO-LITE: National full-page color ads featuring Gary Cooper, includes Saturday Evening Post, Look, Sunday supplements.

FLYING LEATHERNECKS RKO Rel. Date Sept. '51

U.S. MARINE CORPS RECRUITING POSTER: Being used on Marine Corps "A" boards in recruiting stations and postoffices, by RKO in key situations. Features John Wayne in recruiting message incorporating picture credit.

TIE-IN TIPS: This type poster excellent planting material almost anywhere because of patriotic nature. Supply limited; check RKO exploitation department, 1270 Sixth Ave., N. Y. C., to obtain.

FORCE OF ARMS Warner Bros. Rel. Date Sept. '51

LOCAL TIE-UP STILLs: Window stills No. 758 include set of three with Nancy Olson suitable for kitchenware, necklace and blouse tie-ups, and set of three with William Holden for haberdashery shop displays.

NATIONAL PRE-SELLING GUIDE

HAVANA ROSE Republic Rel. Date Sept. '51

MUSIC: Two very popular Latin tunes, "Noche De Ronda," and "Babalu," are sung by Estelita, both available in sheet music and popular record labels, with various artists.

TIE-IN TIPS: Team with music dealers on window displays Latin music, disk jockeys on song contests with records and passes as prizes.

LOCAL TIE-UP STILLS: "Havana Rose" title and still No. 50 showing Estelita wearing roses, good for florist shops. Numerous stills of Havana, good for travel agencies. Samba and rhumba stills featuring Estelita, for dance studios. Stills available National Screen.

SPECIAL ACCESSORY: Flash circus herald mat, available free from Republic exploitation department, 1740 Broadway, New York City.

HERE COMES THE GROOM Paramount Rel. Date Sept. '51

ADDITIONAL:

PHOTOPLAY MAGAZINE CONTEST: Letter-writing contest for feminine readers; winner receives original Edith Head dress or gown. Subject: "What my wedding gown means to me."

TIE-IN TIPS: Magazine's four-page layout on contest and stills from film make good outside poster display. Also good newsstand tie-in material.

MUSIC: Three tunes by Jay Livingston and Ray Evans, one by Hoagy Carmichael and Johnny Mercer. Two have hit parade potentials: "In The Cool, Cool, Cool of the Evening" and "Bonne Nuit."

TIE-IN TIPS: Free song covers available, Famous Music, 1619 Broadway, N. Y. C. Numerous recordings, all major companies. Music store, disk jockey tie-ins. See Music Promotions section of Guide.

JUNGLE JIM IN THE FORBIDDEN LAND Columbia Rel. Date Oct. '51

COMIC STRIP: In Sunday comic supplements of 175 newspapers.

TIE-IN TIPS: Possibilities include: Co-op ads linking film to strip; truck posters; newspaper publicity stories as promotion for strip; comic strip page ad; lobby tie-in poster.

THE LADY PAYS OFF U-I Rel. Date Oct. '51

GIGI PERREAU LICENSEES:

HATS: Nationally distributed and advertised. Special material, ad mats and displays, available for dealers.

TIE-IN TIPS: For local outlets, assistance, contact Cinderella Hat Company, 29 West 36th St., N. Y. C.

BOOKS: Coloring books, paint books, doll books, cut-out books, doll boxes and picture puzzles, distributed nationally.

TIE-IN TIPS: For local outlets, assistance, contact Saalfeld Publishing Co., Cleveland, Ohio.

VERTIKAL BLINDS: Continuing promotion with U-I pictures, dealers supplied with newspaper ad mats in quarter and half page size, and display material.

TIE-IN TIPS: For local outlets, assistance, address Joseph H. Gardiner, 451 North Canon, Beverly Hills, Cal.

LULLABY FURNITURE: Local dealers alerted to product which is used in film for Gigi Perreau's bedroom.

TIE-IN TIPS: No ad mats or display material available available on national distribution basis. All tie-ups must be made locally. As basis for display, order still No. 48 from U-I exploitation department, 445 Park Ave., N. Y. C. For local outlets, assistance, contact V. J. Bukolt, Lullaby Furniture, Stevens Point, Wis.

GIRARD SALAD DRESSING: Product will be distributed with bottle collar featuring Linda Darnell, distributed nationally.

TIE-IN TIPS: No local ad or display material. Check local, large food store chains on whether product handled, good window and in-store display possibilities.

LOCAL TIE-UP STILLS: Schwinn bicycles, still No. 25 shows Linda Darnell and Gigi Perreau using the bikes; art and drawing materials, Still No. 12 shows Darnell and Perreau. Order from U-I exploitation department.

PAINTING THE CLOUDS WITH SUNSHINE Warner Bros. Rel. Date Nov. '51

LUX SOAP: National magazine and Sunday supplement full-page ads features Virginia Mayo with full picture credits.

THE PEOPLE AGAINST O'HARA MGM Rel. Date Sept. '51

ROYAL DESSERTS: Newspaper advertising, 325 newspapers, featuring Diana Lynn and picture credits. Backs of 20 million Royal Dessert boxes will carry similar player and picture credits.

TIE-IN TIPS: Work with local Standard Brands distributor for window and in-store displays, concentrating on chains and super-markets. Must be prepared locally.

LOCAL TIE-UP STILLS: Featuring Diana Lynn with electric toaster, Silex coffee-maker, milk, and various fashion items. Order set from National Screen.

PEOPLE WILL TALK 20th Century-Fox Rel. Date Sept. '51

LIONEL TRAINS: Stills, showing use of Lionel trains in picture, sent to all retail outlets, particularly department stores, together with special letter giving details on cooperation with theatres for local playdates.

TIE-IN TIPS: Lionel trains figure prominently in picture. Press book will carry list of chief Lionel outlets in U.S. and Canada. For assistance, write Lionel Corp., 15 E. 26 St., N. Y. C.

SPECIAL ACCESSORY: Two-color 9x5 hanger, designed for use on door knobs, milk bottles, soft drinks, telephones, etc.

TIE-IN TIPS: Hanger available National Screen at below actual manufacture cost.

ADVANCE TEASER TRAILER: Available local 20th-Fox exchange.

CAMPBELL SOUP: Half page ads, with Jeanne Crain endorsement and picture credits, in women's service magazines, including McCall's, Ladies' Home Journal. Display material to grocers nationally includes in-store posters, window cards.

TIE-IN TIPS: Best bet locally is co-op ad featuring large chain or supermarket sale on soups, using Crain and picture credit. Displays are used, or ignored, by grocers in automatic fashion.

THE RIVER UA Roadshow Release

DICTAPHONE CORP.: National advertising, local ad mats and dealer display material.

POLAROID CORP.: National Advertising, local ad mats and dealer display material.

TIE-IN TIPS: For information, aid, these two tie-ups, contact Lige Brien, United Artists, 729 Seventh Ave., N. Y. C.

CARLIN HANDBAGS: Local campaigns, involving department and specialty store window displays, co-op ads.

SELECT SWEATERS: Local campaigns, involving department and specialty store window displays, co-op ads.

TIE-IN TIPS: These two companies will tie in locally only where exhibitors specifically request. For information, assistance, contact: Carlin Bros., Inc., 330 Fifth Ave., N. Y. C.; Select Sportswear, Inc., 1384 Broadway, N. Y. C., or Lige Brien, United Artists.

TEA BUREAU: Usual film tie-up involves two different colored streamers for grocery stores, restaurants, drug stores.

TIE-IN TIPS: India locale makes film of particular interest to Tea Bureau. For streamers, other aid or information, contact Tea Bureau, 500 Fifth Ave., N. Y. C.

BRITISH OVERSEAS AIRLINES (BOAC): Will use store and office displays locally.

COOK'S TRAVEL AGENCY: Will use store and office displays locally.

TIE-IN TIPS: Both these are to be handled only locally; local representatives have been alerted. Note that though BOAC or Cook's may not have own offices in your city, they are always represented in all key situations at least via local travel agents. Exhibitor should provide stills for display purposes. Co-op ads also possible.

BOOK: Best-selling novel of same name published by Little, Brown Co., who service book dealers nationally, have alerted dealers to get surplus stocks, re-orders ready for tie-in, and to tie in with exhibitors via windows, co-op ads.

TIE-IN TIPS: Little, Brown Co., Inc., publishers, located in Boston, Mass.

PROMOTION KIT: Contains ads, locally slanted feature stories, sets of glossy stills (color and black and white), story in picture layouts; photo layouts.

TIE-IN TIPS: This kit now available, should be ordered by exhibitor as soon as film booked from United Artists River Roadshow department, 729 Seventh Ave., New York City.

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HILLS OF UTAH

Columbia

Rel. Date Sept. '51

GENE AUTRY LICENSEES: Ad mats, displays and other promotional materials available from licensees listed in pressbook. Merchandise available in virtually every situation, for local store ties. Gene Autry pistol, holster, cowboy suit, etc., now merchandised nationally. For local outlet, write Leslie-Henry Co., 445 S. 10th Ave., Mt. Vernon, N. Y. For local outlet handling Autry scarf write Princeton Co., 255 Fifth Ave., New York.

RADIO: Autry radio program is heard at 8 p. m. eastern daylight savings time over the Columbia network, offering opportunities for ties where program is carried locally.

RECORDINGS: Autry records for Columbia Records. As most every shop has cowboy star's records in stock, the music store is ideal for local tie-up. Autry recordings also offer possibilities for ties with disk jockeys.

THE RAGING TIDE

U-I

Rel. Date Nov. '51

MAX FACTOR LIPSTICK: National advertising featuring Shelley Winters, picture credits. Also point of sale displays for Factor dealers (mostly drug and department stores).

TIE-IN TIPS: For information, assistance, contact: Sales Builders, 1126 Wilshire Blvd., Los Angeles, Calif.

FEATURE RING COMPANY: Newspaper ad mats, car cards featuring Shelley Winters and picture credits.

TIE-IN TIPS: Promotion available only in towns where jeweler handles Feature Rings. For information, assistance, contact: Feature Ring Co., 126-30 West 46th St., New York City.

PERMA POCKET BOOK: Tied in via special movie cover, credits. Special tie-up poster available.

TIE-IN TIPS: Books distributed nationally through drug stores, newsstands. For tie-up poster, names of local dealers and distributors, other information or assistance, contact: Merle Frederick, Perma Books, 575 Madison Ave., New York City.

SHELLEY WINTERS PORTRAITS: Special set 8x10 glamor shots Shelley Winters for publicity planting, general exploitation, fashion tie-up stills for store windows.

TIE-IN TIPS: Order complete set from local National Screen exchange.

PHOTO DEALERS TIE-UP: Photographic Dealers of America has inaugurated campaign to get local residents to send snapshots to men overseas. Implementing this campaign are posters, ad mats, mailing pieces sent to camera shops and photo finishers. Items feature film stars, one of first being Shelley Winters with credits to "The Raging Tide."

TIE-IN TIPS: Exhibitors can determine which shops have received promotional material by local check of camera stores and photo supply dealers. They should have accessories on hand, or can obtain them.

SATURDAY'S HERO

Columbia

Rel. Date Sept. '51

ADDITIONAL:

LOCAL TIE-UP STILLS: John Derek in football shots, for sporting goods stores. Order set from National Screen.

SPECIAL NOVELTY ACCESSORIES: Card handout, in mat form, to look like regular football ticket, with selling copy, room for theatre and playdate imprint. To be printed locally. Order Mat 2-F from National Screen. Miniature footballs for giveaways, to be tagged locally with selling copy. Order from Alyn Metal and Plastic Products, 309 Fifth Ave., New York City. Prices: \$10 per thousand in plastic, \$18 in 22-carat gold plate.

TIE-IN TIPS: Current "hot" status of picture's subject matter gives it top promotion avenues. See story, current PROMOTION.

THE STRIP

MGM

Rel. Date Sept. '51

ADDITIONAL:

MUSIC: Famous names like Louis "Satchmo" Armstrong, Earl "Fatha" Hines, Jack Teagarden, Vic Damone and Monica Lewis make music the strongest selling angle. On records, most companies have recorded the first three, and their disks are handled by most distributors, dealers, stores. Vic Damone is a Mercury recording star, Monica Lewis is MGM Records.

TIE-IN TIPS: Best promotion bet is the disk jockey and the "Dixie-land Jazz" music featured in the film. Disk jockey contest possibilities include identification of famous jazz artists, nicknames, talent contest for amateur musicians, jam sessions.

TWO GALS AND A GUY

United Artists

Rel. Date Current

RECORDINGS: Featured in film are The Three Suns, popular trio heard on the air and on recordings. Still TG-29 at NSS shows trio in scene from film, suitable for music and record counter displays.

LOCAL STILL TIE-UPS: Still TG-106 shows Janis Paige wearing furs.

YOU NEVER CAN TELL

U-I

Rel. Date Sept. '51

NATIONAL DOG WEEK: Tie-in with Dog Welfare Guild features Flame, canine star of film; latter chosen as week's official picture.

TIE-IN TIPS: Even if picture played after September 24-30, tie-in should be good for local promotions Society Prevention Cruelty to Animals, local dog clubs and associations, pet shops.

Pre-Selling Checklist

A reference list of forthcoming features or pictures just going into general release on which information has been published in the National Pre-Selling Guide.

A PLACE IN THE SUN (Para)	July 21, August 18, Sept. 15
ALICE IN WONDERLAND (RKO)	January 20, April 21, Sept. 15
ACROSS THE WIDE MISSOURI (MGM)	April 21
ANGELS IN THE OUTFIELD (MGM)	August 18, Sept. 15
A MILLIONAIRE FOR CHRISTY (20th-Fox)	August 18, Sept. 15
AN AMERICAN IN PARIS (MGM)	August 18, Sept. 15
BEHAVE YOURSELF (RKO)	Sept. 15
CAPTAIN HORATIO HORNBLOWER (Warner Bros.)	April 21, May 19, Aug. 18, Sept. 15
CATTLE DRIVE (U-I)	July 21
CROSS WINDS (Para)	Sept. 15
CHAIN OF CIRCUMSTANCE (Col)	Sept. 15
DAVID AND BATHSHEBA (20th-Fox)	June 16, Aug. 18, Sept. 15
THE DAY THE WORLD STOOD STILL (20th-Fox)	Sept. 15
DISTANT DRUMS (Warner Bros.)	Sept. 15
DECISION BEFORE DAWN (20th-Fox)	Aug. 18
FLYING LEATHERNECKS (RKO)	Sept. 15
FORCE OF ARMS (Warner Bros.)	Sept. 15
FRANCIS GOES TO THE RACES (U-I)	June 16, July 21
HAVANA ROSE (Rep)	Sept. 15
HERE COMES THE GROOM (Para)	Aug. 18, Sept. 15
HONEYCHILE (Rep.)	Aug. 18
IRON MAN (U-I)	July 21
JIM THORPE—ALL AMERICAN (Warner Bros.)	April 21, Aug. 18
JUNGLE JIM IN THE FORBIDDEN LAND (Col)	Sept. 15
LADY PAYS OFF, THE (Col)	Sept. 15
LAW AND THE LADY, THE (MGM)	July 21
LITTLE EGYPT (U-I)	Aug. 18
MAN WITH MY FACE, THE (UA)	July 21
MEET ME AFTER THE SHOW (20th-Fox)	April 21, Aug. 18
MOB, THE (Col)	Aug. 18
NO HIGHWAY IN THE SKY (20th-Fox)	July 21, Aug. 18
NO QUESTIONS ASKED (MGM)	Aug. 18
PEOPLE AGAINST O'HARA, THE (MGM)	Sept. 15
PEOPLE WILL TALK (20th-Fox)	Aug. 18, Sept. 15
RACING TIDE, THE (U-I)	Sept. 15
ROADBLOCK (RKO)	July 21
RHUBARB (Para)	Aug. 18, Sept. 15
RIVER, THE (UA)	Sept. 15
RODEO KING AND THE SENORITA (Rep.)	July 21
SATURDAY'S HERO (Col)	Sept. 15
SHOW BOAT (MGM)	June 16, July 21
STRICTLY DISHONORABLE (MGM)	July 21
STRIP, THE (MGM)	Aug. 18, Sept. 15
SUNNY SIDE OF THE STREET (Col)	Aug. 18
THAT'S MY BOY (Para)	Aug. 18
THUNDER ON THE HILL (U-I)	July 21
TWO TICKETS TO BROADWAY (RKO)	Aug. 18
YOU NEVER CAN TELL (U-I)	Sept. 15

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Music Promotions

Listed here is a lineup of sheet music and records of music in forthcoming films or in pictures just released which may be used as a guide for tie-ins or for exploitation via disk jockeys, radio programs, etc.

A MILLIONAIRE FOR CHRISTY (20TH CENTURY-FOX)

Sheet music available: "I Don't Stand a Ghost of a Chance With You," Mills Music, 1619 Broadway, New York City.

Records available: "I Don't Stand a Ghost of a Chance With You," the Ink Spots, Decca; Tony Martin—Victor Young, Decca.

A STREETCAR NAMED DESIRE (WARNER BROS.)

Album, film score, Capitol Records.

AN AMERICAN IN PARIS (MGM)

MGM Records sound track album, all three speeds, includes the following sides (music by George Gershwin): "I Got Rhythm," Gene Kelly and Kids Chorus; "An American in Paris Ballet" (Parts 1, 2, 3, 4); "I'll Build a Stairway to Paradise," Georges Guetary; "S Wonderful," Gene Kelly and Georges Guetary; "Love Is Here to Stay," Gene Kelly. New album, "David Rose Plays the Music of George Gershwin," can be used as accessory tie-in material on film.

ANGELS IN THE OUTFIELD (MGM)

Records available: "Take Me Out to the Ball Game," available in most music shops, various labels. For disk jockeys, lobby machines, dealer tie-ins with latest releases.

ALICE IN WONDERLAND (RKO-DISNEY)

Records available: Medley from "Alice in Wonderland," Arthur Fiedler and the Boston Pops, RCA-Victor. Single story-telling records for children: Alice and the White Rabbit, Alice and the Tea Party, Alice and the Trial, all featuring voice of Kathy Beaumont, the film's "Alice," all RCA-Victor.

DAVID AND BATHSHEBA (20TH CENTURY-FOX)

Title song recipient of promotional push by Decca, featuring Dick Haymes recording. (See PRE-SELLING GUIDE, Pictures.)

HAVANA ROSE (REPUBLIC)

Sheet music available: "Noche de Ronda," Southern Music Publishing, 1619 Broadway, New York City; "Babalu," Peer International, 1619 Broadway, New York City.

Records available: "Noche de Ronda," RCA-Victor, Decca, Columbia. "Babalu," RCA-Victor, Columbia, Decca, Mercury, Musicraft, Variety.

HERE COMES THE GROOM (PARAMOUNT)

Sheet music available: "In the Cool, Cool, Cool of the Evening," "Your Own Little House," "Bonne Nuit," "Misto Cristoforo Colombo." Song covers available free from Famous Music, 1619 Broadway, New York City.

Records available: "In the Cool, Cool, Cool of the Evening," Bing Crosby, Decca; Bing Crosby and Jane Wyman, Decca; Jo Stafford and Frankie Laine, Columbia; Frankie Carle, RCA-Victor; Dean Martin, Capitol; Vic Damone, Mercury; Les Brown, Coral. "Bonne Nuit," Bing Crosby, Decca; Dean Martin, Capitol; Ray Noble, RCA-Victor; Paul Weston and Group, Columbia; Johnny Desmond, MGM; Eddy Howard, Mercury.

HIS KIND OF WOMAN (RKO)

Records available: "You'll Know," Tony Martin, RCA-Victor.

STRICTLY DISHONORABLE (MGM)

Records available: "I'll See You in My

Dreams," Ezio Pinza, Johnny Green's Orchestra, RCA-Victor; "Everything I Have Is Yours," Ezio Pinza, Johnny Green's Orchestra, RCA-Victor. One record, two sides.

THE STRIP (MGM)

Sheet music available: "Don't Blame Me," Miller Music, 1619 Broadway; "A Kiss to Build a Dream On," Robbins Music, 799 Seventh Ave. Both covers contain full picture credits.

Records available: MGM singles in work, titles unavailable at present. Check local MGM distributor. Other records by featured artists available from all companies, handled by all music stores.

Air Time Aids

Listed here are recorded star interviews, radio scripts, and other air time selling aids available to exhibitors without cost from distributors. Also NSS TV trailer packages at the fixed rate.

A MILLIONAIRE FOR CHRISTY (20TH CENTURY-FOX)

Transcription platter, different 30-second spots tied in to savings banks and loan associations, available free, Lee Howard Advertising Agency, 150 Broadway, New York City. Also two 12-minute transcription platters, open end for credits, interviews Fred MacMurray and Eleanor Parker. Designed for disk jockey, women's and chatter shows. Available free from Fox pressbook department, 444 West 56th St., New York City.

ANGELS IN THE OUTFIELD (MGM)

Star interview transcription, Paul Douglas. For planting with sports broadcasts as well as disk jockeys and other usual sources. Order from local MGM exchange.

THE DAY THE EARTH STOOD STILL (20TH CENTURY-FOX)

Transcription platter, two-sided, 15-, 30-, 60-second spots, and series of teaser-type announcements.

DAVID AND BATHSHEBA (20TH CENTURY-FOX)

Transcription platter, three spots, 20-, 30- and 60-second, with music and sound effects, all open end for 5-second theatre and playdate identification. Free from Fox pressbook department, 444 West 56th St., New York City.

HAPPY GO LOVELY (RKO)

Transcription platter includes four 1-min. spots, six chain breaks. Order from local exchange.

HERE COMES THE GROOM (PARAMOUNT)

Transcription platter, featuring Bing Crosby, Jane Wyman, Alexis Smith, Hedda Hopper, all open end, various lengths. Free from pressbook editor. Bob Edwards Hollywood chatter script, 15-min. Free from pressbook editor. Four TV trailers, two 1-min., two 20-sec., available National Screen.

THE MOB (COLUMBIA)

Transcription platter, 15-, 30- and 60-second spots, all open end. Order from local exchange; shipped from New York.

THE PEOPLE AGAINST O'HARA (MGM)

Star interview record, Diana Lynn, for local radio planting. Order from local exchange.

PEOPLE WILL TALK (20TH CENTURY-FOX)

Transcription platter, 15-, 30-, 60-second spots, special sound effects, same as used in New York for world premiere.

RHUBARB (PARAMOUNT)

Transcription platter, open end, nine different

length spots. Also four TV trailers, featuring comic introduction of the cat, Rhubarb.

SATURDAY'S HERO (COLUMBIA)

Transcription platter, 15-, 30-, 60-second open end spots. Order through local exchange; shipped from New York. Also TV trailers; order from National Screen.

Pick of the Magazines

Listed are current and forthcoming pictures chosen by magazine editors for special citations, or recognition for specific qualities of merit—material which can be used by exhibitors for local level promotions, lobby displays and advertising copy.

A PLACE IN THE SUN (PARAMOUNT)—Redbook's picture of the month, September. Seventeen's picture of the month, September. Parents' Magazine Special Merit Award.

JIM THORPE — ALL-AMERICAN (WB) — Redbook recommendation, superior entertainment.

DAVID AND BATHSHEBA (20TH-FOX) — Parents' Magazine Special Merit Award as "greatest movie on a Biblical theme." Coronet recommendation, October.

HERE COMES THE GROOM (PARA.) — Redbook selection for September as "one of best comedies in years . . . a film you won't want to miss." Coronet selection, September. Seventeen selection, September, as "one of merriest comedies of season."

ON THE LOOSE (RKO-FILMAKERS') — Louella Parsons citation, Cosmopolitan, picture of the month, November.

PICKUP (COLUMBIA)—Redbook recommendation, superior entertainment.

SATURDAY'S HERO (COLUMBIA) — Movie of the month, Seventeen, October.

Tie-In Contest

THE DAY THE EARTH STOOD STILL (20TH-FOX): \$15,000 prize contest for exhibitors, open to any exhibitor playing the film between October 1, 1951-January 2, 1952. First prize: \$1,000 defense bond; numerous others. Contest based on exploitation campaigns for the film, of science-fiction type. Fox aids include: free 24-sheets to any exhibitor buying billboards, three teaser trailers, special two-sided radio transcription platter, series teaser-type announcements, special "Showmen's Kit" containing production stills, publicity material, ad proofs, accessory samples and "Showman's Manual" detailing every phase of suggested campaign formats. Contest to be judged by panel of well-known showmen.

Walter Wanger Tells Toronto About Film

MONTREAL—Canadians heard with interest Monogram's inclusion of one particular story in Steve Brody's announcement last week (7) of the company's 1951-52 product. A picture of life in Yellowknife today is next on Walter Wanger's schedule of films for Monogram-AA distribution. The producer himself told Canadian exhibitors the details of the film at the opening of the convention in Toronto.

The story, "Buccaneers of the Barrens," is by Robert Ormond Case and was serialized in the Saturday Evening Post. Wanger said that part of it would be filmed in Canadian territory and preparations are, in fact, now being made for the location. Wanger also said it is quite possible some Canadian actors may be used during the filming. If this is done, the players would likely be found in Montreal.

President Brody was of the opinion that television is "transitory." He said he was convinced that more good pictures are being made by more companies today than ever before in his 28-year association with the business.

Four 16mm Theatres Operate in Austria

WASHINGTON—Four 16mm commercial theatres are known to be operating in Austria, two in Vienna, one in Graz and one in Muhlen. Seating capacity of the theatres ranges from 150 to 350. It is reported that there probably are many showings of 16mm films in theatres not so designated and not known to be exhibiting 16mm films. There also are approximately 80 or 90 mobile 16mm projection units operating throughout the country.

The largest number of 16mm entertainment films being exhibited in Austria are of German origin and consist of fairy tales and other children's films and copies of old 35mm German films. In the provinces of Burgenland and Lower Austria in the Russian zone of occupation, Russian 16mm films are being distributed by Sovexport. No United States 16mm theatrical motion pictures are imported into Austria.

Joe Ziegler Quits Club

TORONTO—Toronto Variety Tent 28 received a setback when Joe Ziegler, an active committee chairman, resigned as general manager of the Toronto Baseball club in the International league after three years during which he served Variety diligently in connection with the annual benefit baseball games for Variety Village. The resignation of Ziegler followed the recent purchase of the baseball club by Jack Cooke. The 1951 benefit game brought \$40,000 to the Variety Village school for crippled boys alone.

Art Theatres Hold Runs

TORONTO—Both Toronto specialty theatres held their attractions for further playing time. "Kon-Tiki" continued for a fourth week at the Towne Cinema while "Bitter Rice" remained for a third week at the International Cinema.

Canada Theatre Leaders Convene at Montreal

MONTREAL—Subjects of importance to all theatres in the country will be dealt with at the third annual convention September 24 of the national committee of the Motion Picture Exhibitors Ass'n of Canada of which Morris Stein is the presiding officer.

With television looming on the horizon for Canada, a survey of TV prospects and influence has been prepared by H. C. D. Main, chairman of the special video committee which has been holding study meetings during the year. Prominently identified with the committee is President J. J. Fitzgibbons, whose Famous Players' company is prepared for introduction of theatre television with equipment already installed here as soon as the government gives the green light.

A series of discussions has been organized by Mesho Triller of Winnipeg on amusement advertising rates in daily newspapers, the competition of 16mm operations and municipal bylaws restrictively affecting exhibitors. One outstanding example was the attempt of the civic authorities at Quebec City to impose a ticket tax on top of a heavy provincial amusement levy.

The third general meeting of the Motion Picture Industry Council of Canada, headed by J. J. Fitzgibbon, will be held Tuesday and Wednesday (25, 26) in the Mount Royal hotel.

The following reports have been prepared for the consideration of delegates representing all branches of the industry:

Boxoffice promotion, J. A. Hirsch, Montreal; publicity, C. S. Chaplin, United Artists, Toronto; legislation, A. J. Mason, Springhill, N. S.; intraindustry relations, J. J. Chisholm, Associated Screen News, Toronto; finance and budget, Morris Stein, Famous Players, Toronto; resolutions, F. Gordon Spencer, St. John; public relations, F. Dillon, Canadian Motion Picture Distributors Ass'n, Toronto; uniform provincial regulations, Kenneth Leach, Calgary, and Quebec City admission tax case, by J. J. Fitzgibbons, presi-

dent of Famous Players Canadian Corp., Toronto.

Both associations will elect officers and will receive bids for the place and date of conventions one year hence.

Second Drive-In Slated Near Fredericton, N. B.

ST. JOHN—A second drive-in is being rumored for the Fredericton area. A. J. Burnett of Springhill, five miles up the St. John river from Fredericton, is operating the Valley Drive-In on his farm acreage. This was the first outdoor theatre in New Brunswick province. The promoters of the proposed second ozoner have not been named but it is understood the site will be settled on shortly.

The first drive-in for the province of Nova Scotia is at Glenholme, near Truro, the hub of the province. There are facilities for about 300 cars. Several parties have made surveys of drive-in sites near Halifax and there have been unverified reports of Famous Players studying the possibilities for a location between Sydney and Glace bay, as well as one in the Halifax territory.

Gordon Wright of Ottawa was imported from the central provinces to design and direct the establishment and equipping of a new drive-in near Moncton, N. B. The partners in this theatre are Reg Pope, who operates the Regent in Summerside, P.E.I., and Joe LeBlanc, who operates the Capitol in Shediac. The ozoner's location is on the Moncton-Shediac road.

Audio Gives Up Membership

TORONTO—The Audio Pictures film technical plant here has retired from membership in the Canadian Ass'n of Motion Picture Producers and Laboratories, which will shortly be meeting at Montreal with other groups for deliberations of the Motion Picture Industry Council of Canada.



HANDS ACROSS THE BORDER—An informal gathering of Canadian and U.S. Monogram representatives preceded a special luncheon honoring Walter Wanger and Steve Brody at the J. Arthur Rank Film Distributors (Canada)-Monogram sales convention in Toronto recently. Left to right in the photo are I. Stern, Toronto representative; Frank Vaughan, Canadian general manager; I. Shapero, Toronto representative; E. Morey, Monogram vice-president; Steve Brody, president of Monogram Pictures; E. Welsberg, Toronto representative; Producer Wanger, I. Davis, St. John representative; S. Jacobs, Montreal representative; R. Dodderidge, Calgary representative; R. Zelikson, Winnipeg representative, and C. R. Hanson, Wanger's Canadian representative.

MONTREAL

The Montreal Paramount staff is working on Paramount Confidence Parade, which runs through September, October and November . . . Filmrow bowling league inaugurated its new season September 12 at the Wilson Bowling alley . . . Allan Spencer of the advertising department of United Amusement Corp. and Confederation Amusement, has returned to his desk after a week's illness. Charles S. Chaplin of Toronto, Canadian general manager for United Artists, conferred with Sam Kunitsky, local manager . . . Bob Johnson, manager of J. Arthur Rank, and salesmen Sam Jacobs, G. Matthews and George Koppelman returned from a three-day special sales convention at Toronto.

Lucille Filloux, manager of Sovereign Film, left on a two-week business trip to Lake St. John in northern Quebec . . . Cecilia Dowling, booker, Sovereign Film, motored to Atlantic City . . . Rita Berube, cashier, spent her vacation at St. Donat; Gaby Spenard, billing clerk, went to Gaspe and Aline Rousseau crossed the border to the States . . . At J. Arthur Rank, R. Weston, head shipper, spent his annual holiday at Brome Lake.

Larry Gagne, former assistant shipper, 20th-Fox, has returned to that company in the same capacity, after spending six months with Trans-Canada Airlines . . . Georgina Nicol, stenographer at Columbia, left to become a school teacher at Olier school on St. Denis street . . . Exhibitors in town were Jeannot Villeneuve, Jano, St. Donat; M. Decourval, Riviera, Drummonville; Emile Forest, Rio, Mariville; M. Lavoie, Lux, St. Michel des Saints; Armand Gingras, Canada, Levis; Romeo Couillard, Tache and Lafontaine, Montmagny, and Gaston Theroux, Asbestos.

The Theatre Brandon at St. Gabriel de Brandon, which adjoins the railway station, has issued monthly programs in the form of cards, showing coming attractions at the air conditioned theatre, which is open every evening and from 1:30 p. m. Sundays.

Canadians are spending between 7 and 10 per cent more on motion pictures this year than last, according to F. H. Fisher, head of the J. Arthur Rank organization in Canada. This, he said, is in contrast to the United States where boxoffice figures are said to be down 15 to 17 per cent . . . Ruth Trivett reports in the Northern News, organ of Northern Electric Co., that Pierre Rondeau has been given a leave of absence to play the part of an Indian guide in the all-Canadian film, "Etienne Brule," now being filmed at St. Adolphe de Howard, Que. . . The Princess Theatre showed the Turpin-Robinson fight pictures Friday following the bout.

Gene Autry is coming to the Forum in person October 19 . . . Several Canadian artists have been boosting for Canada overseas. At the Edinburgh Festival were Leopold Simoneau and Pierrette Alarie, while Raoul Jobin represented Canada at a festival at Aix-en-Provence, France . . . Jerry A. Campbell is hailed by the Montreal Standard as Canada's "Drive-In King." His first drive-in job was managing the Skyway at Stoney Creek near Hamilton, Ont., but now he owns and operates 11 aliers, located at St. Thomas, Cornwall, Sudbury, Guelph, Stratford, Toronto and Sault Ste. Marie. Canada's largest ozoner is the Dufferin at Toronto.

Pacific Coast Drouth Ends; Theatres Aided

VANCOUVER—Excessive heat, aided and abetted by a complete lack of rain for 98 days, finally ended. With the rains came better business at local boxoffices, which had not suffered too much during the heat wave because of good strong product. Leaders were "Here Comes the Groom" at the Capitol and "Bitter Rice" at the Studio, both in third week runs.

(Average Is 100)

Capitol—Here Comes the Groom (Para), 3rd wk.	Good
Cinema—Kon-Tiki (RKO)	Good
Dominion—Goodbye, My Fancy (WB); Strangers on a Train (WB), 2nd d. t. wk.	Fair
Hastings—Lost Planet Airmen (Rep), plus stage show	Average
Orpheum—Captain Horatio Hornblower (WB)	Good
Paradise—Wildfire (Cardinal); Desert Gold (Cardinal), releases	Moderate
Plaza—Mark of the Renegade (UA); Paper Gallows (UA)	Fair
State—Scand of Iwo Jima (Rep), plus stage show	Good
Strand—Teresa (MGM)	Fair
Studio—Bitter Rice (IFD), 2nd wk.	Good
Vogue—Iron Man (U-I)	Fair

Hot and Humid Week Wilts Toronto Trade

TORONTO—The theatre business did a slight reverse during the week with the weather turning hot and humid. "Show Boat" was at Loew's for a fourth week and "David and Bathsheba" was in its second at the Victoria. The Robinson - Turpin fight film brought extra patronage to the Imperial.

Biltmore—Fighter Squadron (WB); Nine Men (AFC)	95
Fairlawn—Cyrano de Bergerac (UA); Paper Gallows (UA)	95
Hyland—Our Town (UA)	95
Imperial—Flying Leathernecks (RKO); Robinson-Turpin Fight (RKO)	110
Loew's—Show Boat (MGM), 4th wk.	95
Odeon—Night Without Stars (JARO)	95
Shea's and Eglinton—Captain Horatio Hornblower (WB)	110
Tivoli and Capitol—The Frogmen (20th-Fox); Circumstantial Evidence (20th-Fox)	95
University and Nortown—A Millionaire for Christy (20th-Fox)	105
Uptown—Iron Man (U-I)	110
Victoria—David and Bathsheba (20th-Fox), 2nd wk.	115

Catch Youth in \$1,910 Haul

MONTREAL—Leslie Peter Karowski, 32, of no given address, who was arrested in Toronto last week, appeared before Judge Omer Legrand in arraignment court this week (10) charged with the armed robbery of the Capitol Theatre August 6 when \$1,910 was stolen. He was refused bail pending trial scheduled for Tuesday (18).

Patronage in Canada Ahead of Last Year

Toronto—In his address before the national sales convention here, Frank H. Fisher, general manager of J. Arthur Rank Film Distributors, spoke enthusiastically regarding business conditions in the Dominion, holding out the hope of continued substantial success of the theatres generally.

Fisher pointed out that paid admissions at theatres this year were running from 7 to 10 per cent higher than the patronage during the comparable period of 1950. By way of contrast, however, he told the gathering that boxoffice figures in the United States were reported to be down 15 to 17 per cent from last year.

TORONTO

Oldtimes in the Ontario theatre field, with battles between circuits and independents, were recalled with the death of Albert Leo Brady, a local lawyer for more than 30 years, in St. Michael's hospital after a long illness. He was a son of the late J. C. Brady, owner of the Madison for years and perennial president of the Ontario Independent Theatres Ass'n. Eventually, the Madison was acquired by 20th Century Theatres, and was rebuilt and renamed the Midtown. Brady is survived by his wife, two sons, two daughters and three brothers.

Chief Barker J. J. Chisholm of the Toronto Variety tent reports that Paul Martin, Ottawa, member of the Dominion cabinet, will speak at the banquet of the Variety Clubs International session here October 6, at the Royal York hotel . . . Aubrey Lent has resigned as manager for 20th Century Theatres to go into another line of business and his place at the Park has been filled by Morris Manoff of the Crest, where Grant Millar of the Kenwood takes over.

With the Odeon Movie clubs going full blast again for the new season, Manager Claude Hunter of the Peterboro Odeon has effected a tiein with a local firm, Stafford's, Ltd., for a half-hour broadcast from the stage at the Saturday morning kiddy show . . . Robert Dale, son of Ralph Dale of National Theatres Service, is on the football squad at the University of Toronto . . . The auxilliary of Toronto Variety Tent 28 will resume its Friday night activities at the clubrooms September 28, the weekly series to start off with a Monte Carlo night to benefit Variety Village.

W. C. Tyers of the Odeon is still a good golfer. He won the low-gross prize with an 86 at the annual J. Arthur Rank tournament at St. Andrew's Golf club. Robert Gardner carried off the trophy for low net, carding a 72 . . . Harley Davidson, formerly with Canadian Paramount and now in the theatre business at Washington, was here . . . The Rex, long a neighborhood house at London, Ont., has been renamed the Savoy. This was the second name change for London recently, the Palace in the east end having become the Park as a unit of 20th Century Theatres.

Newsreel Crews Cover Big Ottawa Gathering

OTTAWA—The North Atlantic Treaty Organization conference opened Saturday (15) in the parliament building with extensive coverage by newsreel and television crews as high dignitaries of many nations in Europe, the United States and Canada were welcomed in a colorful ceremony by Louis St. Laurent, prime minister of Canada.

Television cameras were operated by Crawley Films of Ottawa, representing the National Broadcasting Co., for use over the NBC television network in the United States. The footage was rushed to New York for immediate presentation. Associated Screen News had mobile units in action for newsreel companies.

Prints were being flown across the Atlantic for showing to audiences in the United Kingdom and European countries.

VANCOUVER

Ross Beesley, ASN newsreeler, has completed filming the huge Alcan project in northern British Columbia. So vast is the territory covered by the development that plane travel is a must. Beesley said that in one week he made seven flights in five different types of aircraft over some of the world's most spectacular terrain. It is called the graveyard for aircraft by pilots. In recent months ten planes crews and passengers have been lost in that wild part of northern Canada.

Bing Crosby and his writer, Bill Morrow, were here again on a fishing trip, but this time he had no trouble in registering at Hotel Vancouver. Bing is still hearing about last May's visit when he arrived unshaven and dressed in fishing clothes and the hotel clerk refused him admission . . . British Columbia's forest district's record-long closure has ended and 15,000 logging camp workers returned to work after a record dry spell which lasted 98 days. The fire danger and the resultant lumber closure cost the lumber industry some \$40,000,000 in lost revenue. All theatres and circuits are again operating in the lumber sections of the province after a two-month closure due to the forest fire menace.

A downtown vaudeville theatre continued to operate in defiance of a city license department order to close, following a police report of an objectionable strip-tease act. The operators of the State Theatre, Charles Nelson and his partner S. Y. Walter, appealed to city council to reverse the closure order. The theatre, which opened recently, had applied for a license to continue to operate. The license was not granted and the theatre was ordered to close. It now has special permission to operate after withdrawing the offending strip-tease act . . . Herb Call, former manager for Columbia in Calgary and Vancouver, died here at the age of 42. At the time of his death he was in the real estate business here.

Al Jenkins, manager of the Vogue, held a special Sunday evening showing for more than 1,000 Red Feather workers. The film was "The Browning Version," which opened its run to big business. It obtained free newspaper plugs through the screening . . . Audrey Prowse, JARO secretary, has resigned and will move to Toronto with her husband, who has been transferred to the Toronto branch of the Federal Bank of Canada . . . Hugh Kavanagh resigned as booker at JARO and will return to his original line as salesman with a local manufacturer . . . Izzie Walter is in charge of the new State Theatre on Vancouver's east side. His partner Charlie Nelson will continue to manage the Mandarin night club in Vancouver's Oriental section.

Les Campbell of the Castle Theatre, Caslagar, was a Filmrow visitor . . . Phil Doe of Sovereign Films and Erma Kerr of the Hastings Theatre are on vacations . . . Famous Players switched two assistant managers. Barney Regan of the Orpheum moves to International Cinema and is succeeded by Arthur Lorimer from the Cinema . . . The projectionist union and Famous Players and Odeon circuit have been in sessions with regard to a new wage and working agreement for booth workers in British Columbia thea-

tres. Boothmen are asking for a 50-cent per hour increase. The three-man conciliation board has handed down no decision to date.

Larry Bearg, western general manager of Famous Players, was here from Toronto and met with all provincial managers and executives at Hotel Vancouver September 17, 18. Bearg reports that business is good in the prairie provinces, but is not so good at Pacific coast theatres . . . Television is becoming firmly established in the Vancouver and Victoria districts. A checkup of dealers handling television sets shows there are more than 1,500 sets operating in the two sections. Television owners here pick up programs from a Seattle station.

WINNIPEG

Harry Gray of the newly redecorated Lyceum proclaimed his scoop to the boxing public: "Turpin-Robinson Fight Pictures," which started Saturday (15) . . . With horse races at Polo Park, and parents buying school supplies and fall clothes for the children, show business leveled off to normal. Tom Pacey is showing "Take Care of My Little Girl" at the Odeon; Dave Saifeer is playing "The Secret of Convict Lake" at the Garrick; Phil Young is running a reissue program, "Virginia City" and "Each Dawn I Die" at the Grand; Harry Gray had "Sealed Cargo"; Graham Beatty presented the British production "Last Holiday" at the Valour; Bill Novak had "Captain Horatio Hornblower" at the Capitol; Eddie Newman played "Peking Express" at the Met, and Frank Willis offered "Kind Lady" and "No Questions Asked" at the Gaiety.

Bruce Elves, Quill Lake, Sask., and John Longmuir of nearby Scrip have started construction of a new theatre on Main street in the farming community town of Quill Lake. Dimensions of the new building are 32x90 feet. Upon completion of the new building sometime in November the old theatre building, which formerly was leased by Elves, will be closed. The latest comforts and designs are being incorporated into the new theatre building.

Opening soon is the first ozoner in Estevan, Sask., at present nearing completion by Dale Abbott and Glen Geim. Costing approximately \$100,000, the drive-in will accommodate more than 200 cars. Duane McKenzie's 540-seat Orpheum is the only house in operation in the locality at present.

Film Production Starts Shortly in Newfoundland

ST. JOHN—Production of 16 and 35mm educational, documentary, commercial and newsreel films at St. John's, Nfld., by the Motion Picture Co., has been reported to start by late September. The company is affiliated with the Riga Film Co., lately based at Hamburg, Germany, and is taking over space in the Motion Picture Supply Co. building in St. John's.

The personnel includes 15 technicians from Europe and shorts and full-length pictures will be made, according to present plans. Some of them will be entertainment films for regular theatres. Derek Marshall, who headed the local Newfoundland company, is managing director of the enlarged firm.

OTTAWA

Gordon Beavis, manager of the Odeon, was host at an invitation screening of "The Browning Version" Sunday night (16) . . . Manager Clarence Chamberlain of the nearby Winchester switched to a double bill policy for the theatre, which is now a unit of National Theatre Service. The Winchester had played single features since its opening two years ago . . . George Heiber, UA salesman, was in from Toronto.

Hugh MacLennan, well-known novelist of Montreal, has joined the National Film Board here. He is working on the scripts for the series of This Is Freedom pictures, designed for European presentations . . . George J. Forhan jr., former assistant manager to Henry Marshall at the Regent, has been made manager of the Montcalm in the sister city of Hull. George's father, a veteran exhibitor of Belleville, was a recent visitor.

Sympathy to Louis Gauthier, manager of the FPC Cartier in Hull, on the sudden death of his father, D. J. Gauthier, 69, at North Bay . . . The Roxy at Carleton Place gives a stage entertainment every Thursday night in addition to the double film bill. Bill Robinson gives an opportunity for all aspiring artists of the Ottawa valley to participate.

The reconstruction job at the FPC Capitol, where T. R. Tubman holds forth, is being completed. The face-lifting contract was in charge of J. E. Copeland and the innovations included new chairs in the balcony . . . Word has been received from England that Rona Anderson, one of Ottawa's contribution to the screen, has been before the cameras for nine pictures over there.

Barry Carnon, former manager of the Glebe, is doubling as manager of the neighborhood Remy and assistant manager at the Odeon . . . John C. Green, former exhibitor at Galt and Guelph, died in western Canada in his 86th year. He had a part in the first showing of a motion picture here back in 1896.

Theatre in Westmount Appeals Valuations

MONTREAL—Some caustic rebuffs were handed out to those appealing Westmount city property valuations in the council chambers at the city hall by J. C. Kemp, chairman of the board of assessors. But Kemp was caught off base by Mr. Mannard, representative of the Avenue Theatre.

Mannard was appealing the valuation of property owned by the Avenue Theatre, protesting an increase to \$28,350 from \$18,500 on the basis that the section of the land not occupied by the theatre was not as valuable.

He told the council and assessors that the other half, operated as a parking lot, was a public service and therefore the valuation should have been lower. Kemp pointed out that the parking lot had been built to enhance the theatre aside from being a public service.

"Besides," he remarked, "I tried to park there once myself and was turned away by the attendant." The the assessor said that the city had a bylaw to the effect that theatres in Westmount had to provide so much parking space per number of seats. Mannard then informed the chief assessor that the bylaw had not been enacted until after the theatre was built.

When Ronald Reagan visited Halifax recently en route to England by steamer, he was prevailed upon to address a group of adults and juveniles. He pulled a surprise when he started by saying, "You've seen me; how about letting me see you?" With that, he yanked a pair of spectacles out of an inside coat pocket and placed them over his eyes. His action struck a responsive chord in the impromptu audience, about half of whom were wearing glasses. Later the motion picture star disclosed that it is very difficult for him to see faces and print without glasses, although he never wears them when being photographed by the cameras in Hollywood or elsewhere.

The Mayfair and Regent theatres in St. John, links in the Franklin & Herschorn circuit, are adding Foto Nite the first week in October. These are the first St. John theatres to sponsor the stunt . . . A 75-cent top has been charged for playoff games in the Halifax and district league. It is a record high for baseball in the Maritimes and is cutting the attendance . . . The use of two telephones is being encouraged in special advertising by the Community Theatre at Yarmouth, N. S. People are urged to telephone the theatre over either line in quest of information on the current and coming bills at this theatre.

Abe and Mrs. Garson of St. John have been spending some time at their summer home at Pamdena on the St. John river. A stay at Miami Beach is planned for the winter by the Maritimes head of Odeon and his wife. Last winter the usual sojourn in Florida was omitted because of Garson's illness. He is the owner of the Strand in St. John and the Oxford and Garrick theatres in Halifax. Lionel "Lee" April of St. John, a son-in-law, assists in directing the Garson operations.

Ivan Haley, manager of the Mayfair and Dundas theatres in Dartmouth, vacationed on a motor trip to Montreal and Toronto accompanied by his wife. They dropped in at a number of theatres during their travels . . . Reg Pope, owner of the Regent at Summerside, P.E.I., is a partner in two drive-ins, one near Summerside in which he has Lloyd Ellis as his partner, and the other, located near Moncton on the mainland, in which Joe LeBlanc, owner of the Capitol at Shediac, is his partner.

Sam Babb, manager of the Mayfair at St. John, is a specialist in sign advertising and spent about 23 years at it in New York City although a native St. Johner.

Versatility is the slogan in the Franklin & Herschorn circuit's managerial ranks. Ivan Haley, manager of the Mayfair and Dundas in Dartmouth, has designed and made door checks, lobby frames, signs, facades, lighting fixtures, ventilators, etc., for the two theatres and others in the F&H chain. He is a qualified machinist, electrician, photographer and sheet metal worker . . . Bob Galbraith, manager of the Community at Yarmouth, is also a projectionist . . . Lerman Kerwin, manager of the Regent at St. John, has been working boss at many paint jobs, not only at the Regent at St. John but other links in the F&H chain, and has also done some carpentry, heating and sheet metal work.

Wally Humby, projectionist at the Mayfair,

St. John, does electrical work on the side, including sign and lighting repairs at the Mayfair and Regent. His assistant is Joe Wedge, a projectionist at the Regent . . . Pat Dwyer, manager of the Family Theatre at Halifax, is a skilled photographer, and that was his business before he went into theatre work. In a pinch, Dwyer can offer stage entertainment without looking any further than his staff. Eddie Harrington, late doorman at the Family, was a vaudeville performer in the song, dance and comedy groove before settling down as a theatre staffer.

Film exhibitors and distributors in the maritimes are watching with keen interest a competition over choice of Yarmouth or Utopia for a maritime militia camp site. Political weight is being exerted in behalf of both spots. It is proposed to establish facilities for about 20,000 men at the chosen location.

Toronto Firm Offers To Buy Hamilton Co.

TORONTO—Rumors came to a head regarding prospective theatre deals at Hamilton, Ont., with disclosure of an offer by Sybil Investments, Ltd., of Toronto of \$1,500,000 for the assets of Theatre Properties of Hamilton, which include the Palace and Capitol, leased by Canadian Odeon.

The offer was still to be considered by shareholders of Theatre Properties, it has been announced, but, in any event, the present Odeon lease will not be disturbed. An Odeon spokesman commented only, "We are only the tenants; we are not buying or selling."

It was also brought out that Sybil Investments had bought the Savoy in Hamilton for \$110,000, this theatre being operated under Odeon auspices. Recently it was reported that the operation of the Savoy would be taken over by Russell Maynard of Toronto, a former exhibitor, on the expiration of the Odeon lease but this report was subsequently discounted.

The Palace and Capitol are two of the leading first run theatres in Hamilton and are tied in with the local MGM franchise for first outlet of product.

Theatre Properties was formerly headed by the late W. D. Ross, prominent Toronto financier and one-time lieutenant-governor of Ontario, who was closely associated with the late N. L. Nathanson. Ross resigned as a director of Famous Players Canadian Corp. when Nathanson stepped out as president of the circuit to launch Odeon Theatres of Canada as a rival chain.

Famous Players Canadian Corp. tried vainly to secure control of Theatre Properties, which meant possession of the Palace and Capitol.

The interests behind Sybil Investments have not been made public.

Ten years ago, the Hamilton Capitol, with its 2,200 seats, the Palace, of similar capacity, and the Savoy, 1,180 seats, were all Famous Players' units. At the present time, the leading Famous Players' theatre there is the Tivoli, which seats 1,300.

David Buttolph is writing the musical score for MGM's "County Line."

Saskatchewan Ass'n Elects G. R. Miller

REGINA—The annual general meeting of the Saskatchewan Motion Picture Exhibitors Ass'n here elected G. R. Miller, Wynyard, president; J. D. Watson, Regina, was named first vice-president; W. E. Winterton, Saskatoon, second vice-president, and H. Gunn, Regina, secretary-treasurer.

The following directors were appointed: D. L. Hood, Hudson's Bay; F. Falkner, Tisdale; G. M. Miller, Kelvington; L. Payne, Prince Albert; W. Johnston, Yorkton; J. D. McKenzie, Estevan; F. J. Lundholm, Swift Current; H. S. Humphrey, Grenfell; W. Pyle, Rockglen; W. Russell, Saskatoon; J. Proudlove, Regina; H. A. Bercovich, Regina; I. Reinhorn, Regina, and J. Tivy, Moose Jaw.

P. W. Mahon of Prince Albert, in recognition of his long service in the association, was elected to the permanent position of honorary president. R. E. Tiffin, administrator of the theatre branch for the provincial government, discussed some of the problems confronting exhibitors.

The convention passed a resolution asking the government to increase penalties for exhibitors who screen shows on Sundays contrary to provincial regulations. J. Huber, 20th-Fox, Winnipeg, brought tape recordings of speeches of Charles Einfeld and Charles Skouras, heads of the company. The supply houses were represented by Jack Rice of J. M. Rice & Co., and by Dick Huston and Lorne Cogger of Dominion Sound Equipment.

At the banquet, exhibitors and guests heard addresses by Lieut.-Gov. W. J. Patterson and Mayor Garnet Menzies and a number of other Regina dignitaries. P. W. Mahon and G. R. Miller were selected to attend the national convention in Montreal with J. D. Watson as an alternate.

Steel Firm Head Boasts Film Theatre in Home

ST. JOHN, N. B.—One of the most elaborate "theatres" in America is the one established in the mansion of Sir James Dunn at St. Andrews, N. B., located on the St. Croix river's mouth at Passamaquoddy bay across the river from Eastport, Me. At his private theatre, which has a seating capacity of 25, he screens the latest Hollywood and British productions, some of them before they are released to regular theatres. Sir James heads the Algona Steel Co., with plant at Sault Ste. Marie, Ont. He is originally from Bathurst, N. B., and spent many years in England.

Two members of the staff at the Dunn mansion—a house with 30 rooms—are trained projectionists and repairmen. The theatre was built into the mansion to a design specified by the master and the staff has been trained to swing into action the instant Sir James parks himself in the lavishly upholstered chair he always uses. He just seats himself and the screening begins. No one knows when he will enter the projection room. It could be during the morning, afternoon or night; perhaps in the early morning.

Like his friend Lord Beaverbrook, who maintains one of his homes at Fredericton, N. B., Sir James has had a financial interest in English film production.

Reginald Gardiner has been inked for a comedy assignment in RKO's "Androcles and the Lion."

The EXHIBITOR HAS HIS SAY ABOUT PICTURES

An open forum in which, for the most part, exhibitors report on subsequent-run showings of pictures. One (*) denotes a new contributor; two (**) is one who has been reporting for six months or longer; (***) a regular who has been reporting for one year or more. These columns are open to all exhibitors.

COLUMBIA

Born Yesterday (Col)—Judy Holliday, Broderick Crawford, William Holden. A very good picture and without a doubt it is out of the usual run of stories. What few came liked the picture very much but the heat made business pretty lean. Played Sun., Mon., Tues. —Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town, rural patrons. ***

Kansas City Kitty (Col)—Reissue. Joan Davis, Bob Crosby, Jane Frazee. I remembered this was one of the only features I could write off in the black during my first months as an exhibitor, so I went back and picked it up again for sentimental reasons. The first night bucked a church play, so business was off, but the second night came back strong and gave us an average Fri.-Sat. gross. I doubled with "Lightning Guns" and as long as they can dream up hair-brained things for Smiley Burnette to do, I'm sure the Durango Kid will be one of the best series offerings for my boxoffice. This one pleased 100 per cent and one thing helps—I don't have to play these after everyone else in the county has had a chance to lure all my business out of town! Weather: Hot.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. **

Petty Girl, The (Col)—Robert Cummings, Joan Caulfield, Elsa Lanchester. They liked it and business was above average. It is priced right, has color and gals, both tops. Played Tues., Wed. Weather: Good.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patrons. ***

METRO-GOLDWYN-MAYER

Cause for Alarm (MGM)—Loretta Young, Barry Sullivan, Bruce Cowling. Why I bought this thing, I'll never know. The trailer shows the entire story and scared my timid patrons away. I don't blame them. This is not for small town theatre patronage. We worked for MGM on this, broke even. Played Tues., Wed. Weather: Cool.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patrons. ***

Excuse My Dust (MGM)—Red Skelton, Sally Forrest, Macdonald Carey. A good musical comedy, beautiful color, with a splendid cast. We had all favorable comments, business a bit above average. Played Sat., Sun., Mon. Weather: Hot.—O. Fomby, Paula Theatre, Homer, La. Small town patrons. ***

QFather's Little Dividend (MGM)—Spencer Tracy, Elizabeth Taylor, Joan Bennett. Everything—and I do mean everything—has been written about this one already, as it is a natural. Our SRO sign went out when we played it Sun., Mon. Weather: Cool.—Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. ***

Magnificent Yankee, The (MGM)—Louis Calhern, Ann Harding, Eduard Franz. This picture may have all the qualities the critics claim but it sure flopped at my boxoffice. Too slow—no zip or punch. It was sure a sorry one for me—a magnificent flop. Played Sun., Mon., Tues. Weather: Hot.—Bill Leon-

ard, Leonard Theatre, Cedar Vale, Kas. Small town, rural patrons. ***

Right Cross (MGM)—June Allyson, Dick Powell, Ricardo Montalban. This is a good one for a spot that is divided between Anglo and Spanish patrons, as mine is. I used it as a benefit show to help County 4-H clubs raise money to send delegates to the state fair. A week ahead of the playdate, pollo in Pueblo canceled 4-H participation, and all the publicity not only hurt the benefit, but hurt business generally. However, we had a slightly above strong midweek, so both of us made a few bucks and praises were strong on this one. Played Wed., Thurs. Weather: Warm.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

Two Weeks With Love (MGM)—Jane Powell, Ricardo Montalban, Louis Calhern. After showing this at Prairie Grove, we brought this to Lincoln with a title change to "Papa Bought the Corset," following the example set by our brother exhibitors. It helped. We had a title piece made to insert in the trailer and blocked out the printed title on other advertising. It's a good family show and topped average slightly. Played Tues., Wed., Thurs. Weather: Warm.—William J. Harris, Crown Theatre, Lincoln, Ark. Rural, small town patrons. ***

Watch the Birdie (MGM)—Red Skelton, Arlene Dahl, Ann Miller. Positively the worst gross of any picture I have had in the past year, and about the worst picture in the past several months. Nothing much to it and business was just like the picture. Those that came laughed once in a while. Sorry I didn't put it on a double bill. Played Sunday. Weather: Fair.—Lloyd Hutchins, Pangburn and Kensett theatres, Pangburn, Ark. Rural patrons. ***

MONOGRAM

Call of the Klondike (Mono)—Kirby Grant, Anne Gwynne, Lynne Roberts. The dog could not draw them in as usual—harvest is in full swing, but it came on a satisfactory weekend.

Carl Neitzel Suggests Better Trailers Needed

CARL NEITZEL of the Juno Theatre at Juneau, Wis. conducted a little information poll of his own among his patrons in regard to trailers and says he learned some things that might be important. His patrons tell him it's with trailers as with radio commercials—the same extravagant claims for every picture, the same old superlative phrases, the same standard scenes. Neitzel suggests sometimes it pays for exhibitors to make up their own trailers or add to the regular ones.

"Point them toward the family," he advises. "Include scenes that interest them all. It's supposed to be the atomic era, so I wish the trailermakers would realize that. And they ought to be different, not the same for every picture."

Business Has Increased At Higher Admissions

Robert B. Tuttle, Sky Drive-In at Adrian, Mich., has some encouraging comments on business:

"We wish to indicate that in general our business is considerably ahead of last year, percentage-wise, but our expenses are up too. The film companies are getting their share of that increase, for our picture bills are up. The increase is in spite of an increase in admission rates of ten cents per customer. We now get 60 cents instead of 50."

We doubled with "Border Treasure" (RKO), a Tim Holt oater that's fair. Played Fri., Sat. Weather: Cool.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patrons. ***

Vicious Years, The (Mono)—Tommy Cook, Sybil Merritt, Eduard Franz. This little feature was strictly all right—down-to-earth enough to suit the farmers, yet carrying a good story and some fine acting that suited our highbrow trade. Comments were good. Played Sunday. Weather: Fair.—Lloyd Hutchins, Pangburn and Kensett theatres, Pangburn, Ark. Rural patrons. ***

PARAMOUNT

Branded (Para)—Alan Ladd, Mona Freeman, Charles Bickford. This is a western to shout about. It has a fine story, excellent cast and beautiful color—the best in a long, long time. Played Fri., Sat. Weather: Good.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town, rural patrons. ***

Great Missouri Raid, The (Para)—Wendell Corey, Macdonald Carey, Ward Bond. If you have played the James Boys lately, get this Technicolor galloper and make yourself some money. It will please all and draw like a magnet. Played Fri., Sat. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

Great Missouri Raid, The (Para)—Wendell Corey, Macdonald Carey, Ward Bond. Our experience makes me doubt if people are really getting tired of westerns. I feel rather they are getting tired of the same story over and over. Hollywood has had so darned many "authentic" stories of the James boys, the Daltons, etc., that the public is sick of THEM. A well-made western adapted from one of Luke Short's novels always packs them in. This is well enacted, but man, do they burn up the lead—worse than the Durango Kid for shell-shock! The first night off, the second good. Played Fri., Sat. Weather: Good.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

Lawless, The (Para)—Macdonald Carey, Gail Russell, John Sands. Here's a melodrama about a mob that wrecked the newspaper office in a small town in California, based on an actual happening. The picture is fair and so was business. Played Fri., Sat. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. ***

Lemon Drop Kid, The (Para)—Bob Hope, Marilyn Maxwell, Lloyd Nolan. This is a good comedy but Hope alone (without Crosby and Lamour) does not draw here. Business was below average. Played Sun., Mon. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. ***

(Continued on next page)

The EXHIBITOR HAS HIS SAY

(Continued from preceding page)

er: Okay. — D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining patrons. ***

RKO RADIO

Experiment Alcatraz (RKO)—John Howard, Joan Dixon, Walter Kingsford. This program picture is a little slow-moving for a weekend double bill but would be okay for a midweek dual. Played Fri., Sat. Weather: Nice.—Carl F. Neltzel, Juno Theatre, Juneau, Wis. Small town patrons. ***

Kon-Tiki (RKO)—Documentary with Thor Heyerdahl, Knut Haugland, Erik Hesselberg. Our folks complained that the narrator was hard to understand and we had several walk-outs. Although I didn't see it, it failed to draw average business for the change. Played Tues., Wed., Thurs. Weather: Okay.—William J. Harris, Crown Theatre, Lincoln, Ark. Rural, small town patrons. ***

Lady Takes a Chance (RKO)—Reissue. Jean Arthur, John Wayne, Charles Winninger. An oldie bought right but it did very nice business. I had to put out some heralds but was well satisfied.—I. Jay Sadow, Starlite Drive-In, Rossville, Ga. General patronage. *

Secret Fury, The (RKO)—Claudette Colbert, Robert Ryan, Jane Cowl. This did it—I part company with RKO for trash at top rental. I have lost enough money on these RKO so-called big ones. Played Tues., Wed.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patrons. ***

REPUBLIC

Macbeth (Rep)—Orson Welles, Jeanette Nolan, Dan O'Herlihy. This did average business on a one-day stand, but was a poor drive-in picture, mainly because of low-key lighting.—Bob Tuttle, Sky Drive-In, Adrian, Mich. General patronage. **

Oh! Susanna (Rep)—Rod Cameron, Adrian Booth, Forrest Tucker. This is a fair western in Tru-color that showed a little profit for Sun., Mon. When a film does that and patrons seem pleased, I'll recommend them. Weather: Hot.—Jim Mote, Friendship Theatre, Sterling, Okla. Rural, small town patrons. ***

Savage Horde (Rep) — William Elliott, Adrian Booth, Grant Withers. Business was good on this shoot-em-up western. They (the westerns) have to be awful dumb (and some of them are) not to register favorably. Played Tues., Wed. Weather: Good.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patrons. **

Sunset in the West (Rep) — Roy Rogers, Estelita Rodriguez, Penny Edwards. Roy Rogers is still my best western draw. This is an average show that pleased the action fans and did average Fri.-Sat. business. Weather: Good.—Carl F. Neltzel, Juno Theatre, Juneau, Wis. Small town patrons. ***

20th CENTURY-FOX

American Guerrilla in the Philippines (20th-Fox)—Tyronne Power, Michelle Prellie, Tom Ewell. This was a real good war story, well produced and acted, with enough action to keep all types of audiences happy. I liked the smart ending to this film, of bringing in a punt for Coca-Cola! However, I feel if this title were changed to something like "Action in the Philippines" it would have brought in many more customers. Played Fri., Sat. Weather: Cold.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Business and mining patrons. **

Bird of Paradise (20th-Fox)—Louis Jourdan, Debra Paget, Jeff Chandler. This is a very unusual picture. The story deals with the Polynesian customs concerning marriage. It is educational as well as superbly colorful. The scenes of the erupting volcano are worth the price of admission. It did the average

summer gross. Played Sun., Mon., Tues. Weather: Good.—Walter Austin, Plains Theatre, Plainview, Neb. Small town, rural patrons. ***

Slattery's Hurricane (20th-Fox)—Richard Widmark, Linda Darnell, Veronica Lake. We were off boy-scouting at summer camp when this one played, and from receipts there were certainly few who were interested in this much wind. However, I had four or five make a point of looking me up when I got back with my tenderfoot badge to tell me what a fine picture this had been. I would have believed it more if it had made expenses. Played Wed., Thurs. Weather: Hot.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

Smoky (20th-Fox)—Reissue. Fred MacMurray, Anne Baxter, Bruce Cabot. Wonderful from start to finish. Business was solid for all three days. Repeat this one—you won't regret it! "Up in Arms" (RKO) was co-featured. Played Tues., Wed., Thurs. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. **

13th Letter, The (20th-Fox)—Linda Darnell, Charles Boyer, Michael Rennie. We were disappointed as the film seemed to drag a little in places and could have been so much more exciting. Also, the ending was a bit too abrupt. The stars do a good job in this, especially Boyer, Rennie and Smith. My

Drive-In Manager Pays Tribute to Metro

I JAY SADOW, Starlite Drive-In at Rossville, Ga., sends in a tribute to Metro-Goldwyn-Mayer:

"I had some poor grossers with 'Kim,' 'The Miniver Story,' and 'King Solomon's Mines' but only because my patrons don't enjoy 'that muggy talk.' I have walked into the exchange several times only to have them tell me that they owe me money because they felt they had overcharged me. So far as I am concerned, they can almost write their own ticket with me and I sincerely feel that I will be given a fair deal. They deserve to be considered 'The Leader.'"

argument about good titles stands up here. If this had not had the title it did, our box-office receipts would have fallen. Played Fri., Sat. Weather: Cold.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Business and mining patrons. **

You're in the Navy Now (20th-Fox)—Gary Cooper, Jane Greer, Millard Mitchell. Aha, now Movies Are Getting Better Than Ever! This is different entertainment, the story of an untried ship and a green crew and the trouble they have learning to become sailors. It has plenty of laughs and my patrons enjoyed every minute. The boxoffice showed about 105 per cent and should have been better. Some even stayed to see it over again—and when they smile on the way out, you know you've got a show! Played Sun., Mon. Weather: Cloudy. — Carl F. Neltzel, Juno Theatre, Juneau, Wis. Small town patrons. ***

UNITED ARTISTS

Good Time Girl (UA)—Jean Kent, Dennis Price, Herbert Lom. The only one that had a good time about this feature was possibly UA exchange when it cashed my check for the rental. Another one of those made-in-England things that people in my town don't want. Not much to it. Played Thurs. and owl show Sat. Weather: Hot and dry.—Lloyd Hutchins, Pangburn and Kensett Theatres, Pangburn, Ark. Rural patrons. ***

High Lonesome (UA)—John Barrymore Jr., Chill Wills, John Archer. This bucked a carnival and dance and came out with an

average gross. It is a very good western with a different story and a good cast. The color is good, too. It was doubled with "It's a Small World" (UA) and comments were good on both features. Played Fri., Sat. Weather: Warm.—Carl F. Neltzel, Juno Theatre, Juneau, Wis. Small town, rural patrons. ***

So Young, So Bad (UA)—Paul Henreid, Catherine McLeod, Grace Coppin. We played this as a special on Wednesday (our regular dark night) and we did as much business as two nights and received a lot of praise from our patrons. It is a fine picture and the rental was fair, so we made a few dollars. Weather: Fair.—H. Hoppe, Grand Theatre, Mirror, Alta., Canada. Rural and small town patrons. ***

UNIVERSAL-INTERNATIONAL

Groom Wore Spurs, The (U-I)—Ginger Rogers, Jack Carson, Joan Davis. A catchy title, good stars and a nice trailer brought above average business for this weak comedy. It is nothing to brag about but will draw in small towns. We are sorry we played it Sunday, though—and Mon. Weather: 102 above! — Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patrons. ***

Man-Eater of Kumaon (U-I)—Sabu, Wendell Corey, Joanne Page. This jungle picture had very good comments from the few that saw it, but, brother, we sure took a licking on it as there was too much going on here—a big baseball tournament. It's a swell movie. Played Wed., Thurs. Weather: Good but cold.—Sam Holmberg, Regal Theatre, Sturgis, Sask. Rural patrons. ***

Tomahawk (U-I) — Van Heflin, Yvonne DeCarlo, Preston Foster. We did above normal with this film and that in spite of the fact that all the farmers were too played out from haying to come in to see it. Played Sat., Sun., Mon.—Josef Nehring, Floodwood Theatre, Floodwood, Minn. Rural and small town patrons. **

WARNER BROS.

God Is My Co-Pilot (WB)—Reissue. Dennis Morgan, Dane Clark, Raymond Massey. Doubled with "Three Husbands" (UA). This was very well received. We did excellent business both nights and were glad to see some of the clergy of the surrounding towns in our audience. Played Sun., Mon. Weather: Fair and cool.—Rene L. Garneau, Midway Drive-In, Ascutney, Vt. Small town, rural patrons. **

I Was a Communist for the FBI (WB)—Ann Dvorak, Gene Evans, Douglas Kennedy. This is one of the best pictures we have shown in a long time. Every person should see it. I don't know why my patrons wouldn't come out for this picture but our gross was below average. Played Wed., Thurs. Weather: Hot.—O. Fomby, Paula Theatre, Homer, La. Small town patrons. ***

Only the Valiant (WB) — Gregory Peck, Barbara Payton, Ward Bond. I can't brag about the business this one did. Business was only average at best, and the price over-average. I can't explain why—no competition and the picture itself is okay. Played Fri., Sat. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patrons. **

MISCELLANEOUS

Lumberjack (Realart)—Reissue. William Boyd, Andy Clyde, Jimmy Rogers. Here is a dandy little western for your Fri.-Sat. double bill. Hoppy is as popular as ever here and he has good appeal for the action fans. An excellent print and good sound contributed to the success of this feature. It has a good plot, enough comedy, and some singing—and these, in the proper ingredients, are what it takes in the rural towns. Weather: Fine.—I. Roche, Vernon Theatre, Vernon, Fla. Small town, rural patrons. ***

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary † is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
A													
1239	Abbott & Costello Meet the Invisible Man (82) Comedy.....	U-1			3-17-51	+	+	+	+	+	+	+	7+
	Abilene Trail (64) Western.....	Mono											2+3-
1271	According to Mrs. Hoyle (60) Drama.....	Mono			6-23-51	±	±	±	±	±	±	±	4+4-
1258	Ace in the Hole (112) Drama.....	Para			5-12-51	+	+	+	+	+	+	+	8+2-
1165	Across the Badlands (55) Western.....	Col			9-16-50	±	±	±	±	±	±	±	5+5-
	Across the Wide Missouri (81) Sup-West. MGM												
	Adventures of Captain Fabian (100) Drama. Rep												
1233	Air Cadet (94) Com-Dr.....	U-1			2-24-51	+	±	±	+	+	+	+	7+2-
1224	Al Jennings of Oklahoma (79) Drama.....	Col			1-20-51	±	±	±	+	+	+	+	6+4-
1275	Alice in Wonderland (75) Fantasy.....	RKO			7- 7-51	+	+	+	+	+	+	+	11+1-
1166	All About Eve (138) Drama.....	20th-Fox			9-16-50	±	±	±	±	±	±	±	14+
1256	Along the Great Divide (88) West-Dr. WB				5- 5-51	±	±	±	±	±	±	±	9+4-
1202	American Guerrilla in the Philippines (105) Drama.....	20th-Fox			11-11-50	±	±	±	±	±	±	±	12+
1293	American in Paris, An (115) Musical. MGM				9- 1-51	±	±	±	±	±	±	±	10+
1293	Angels in the Outfield (102) Drama.....	MGM			9- 1-51	+	+	+	+	+	+	+	9+
	Anne of the Indies (..) Drama.....	20th-Fox											
1253	Apache Drums (75) Western.....	U-1			4-28-51	±	±	±	+	+	+	+	7+2-
1251	Appointment With Danger (90) Drama.....	Para			4-21-51	+	±	±	±	±	±	±	8+1-
	Arizona Manhunt (60) Western.....	Rep											
	As You Were (57) Drama.....	LP											
1267	As Young as You Feel (77) Com.....	20th-Fox			6- 9-51	±	±	±	+	+	+	±	8+3-
1213	At War With the Army (93) Comedy.....	Para			12-16-50	+	+	+	+	+	+	±	8+1-
B													
1264	Badman's Gold (56) Western.....	UA			5-26-51	±	±	±	-				1+2-
1209	Bandit Queen (70) Western.....	LP			12- 9-50	+	±	±	+	+	±	±	5+2-
1223	Bedtime for Bonzo (83) Comedy.....	U-1			1-20-51	+	+	+	+	+	+	±	8+1-
	Behave Yourself (81) Comedy.....	RKO											3+
1236	Belle Le Grand (90) Drama.....	Rep			3- 3-51	+	±	±	+	+	±	±	7+4-
1255	Best of the Badmen (84) Western.....	RKO			5- 5-51	+	±	±	+	+	±	±	7+2-
1203	Between Midnight and Dawn (69) Drama.....	Col			11- 8-50	+	±	±	±	±	±	±	7+3-
1277	Big Gusher (68) Adv-Dr.....	Col			7-14-51	+	±	±	±	±	±	±	6+4-
	Big Timber (73) Western.....	Mono											4+2-
1239	Bird of Paradise (100) Drama.....	20th-Fox			3-17-51	+	±	±	±	±	±	±	10+2-
	Blazing Bullets (51) Western.....	Mono											
1201	Blazing Sun (70) Western.....	Col			11-11-50	+	±	±	+	+	±	±	6+2-
1224	Blue Blood (72) Drama.....	Mono			1-20-51	+	±	±	+	+			6+2-
1159	Blue Lamp, The (84) Drama.....	UA			6-24-50	+	±	±	±	±	±	±	7+3-
1198	Blue Busters (64) Comedy.....	Mono			10-28-50	+	±	±	+	+	±	±	7+3-
	Blue Veil, The (114) Drama.....	RKO											7+
	Bomba and the Hidden City (71) Drama.....	Mono											3+3-
1279	Bonanza Town (56) Western.....	Col			7-21-51	+	±	±	±	±	±	±	4+3-
1213	Border Outlaws (58) Western.....	UA			12-16-50	+	±	±	-				2+2-
1190	Border Rangers (57) Western.....	LP			9-30-50	+	±	±	+				3+1-
1181	Border Treasure (60) Drama.....	RKO			9- 2-50	+	±	±	±	±	±	±	5+3-
1206	Born Yesterday (103) Comedy.....	Col			11-25-50	±	±	±	±	±	±	±	13+
1234	Bowery Battalion (69) Comedy.....	Mono			2-24-51	+	±	±	±	±	±	±	5+2-
1205	Branded (95) Western.....	Para			11-25-50	+	±	±	+	+	±	±	7+1-
1257	Brave Bulls, The (108) Drama.....	Col			5-12-51	±	±	±	±	±	±	±	11+2-
1164	Breaking Point, The (97) Drama.....	WB			9- 9-50	±	±	±	±	±	±	±	8+2-
1199	Breakthrough (91) Drama.....	WB			11- 4-50	±	±	±	±	±	±	±	11+1-
1261	Bright Victory (97) Drama.....	U-1			7-28-51	±	±	±	±	±	±	±	13+
1219	Buckaroo Sheriff of Texas (60) Western.....	Rep			12-30-50	±	±	±	±	±	±	±	4+5-
1255	Bullfighter and the Lady (87) Drama.....	Rep			5- 5-51	+	±	±	±	±	±	±	11+
1178	Bunco Squad (67) Drama.....	RKO			8-19-50	±	±	±	+	+	±	±	6+3-
C													
1215	California Passage (90) Western.....	Rep			12-23-50	+	±	±	±	±	±	±	7+3-
1217	Call of the Klondike (67) Drama.....	Mono			12-23-50	+	±	±	±	±	±	±	5+3-
1225	Call Me Mister (95) Musical.....	20th-Fox			1-27-51	±	±	±	±	±	±	±	8+1-
	Canyon Raiders (54) Western.....	Mono											1+1-
1270	Capt. Horatio Hornblower (117) Act-Dr. WB				6-16-51	±	±	±	±	±	±	±	11+
1280	Casa Manana (73) Musical.....	Mono			7-21-51	±	±	±	±	±	±	±	2+5-
1169	Cassino to Korea (58) Docum.....	Para			9-30-50	+	±	±	±	±	±	±	8+2-
1280	Cattle Drive (77) Western.....	U-1			7-21-51	+	±	±	+	+	±	±	8+
1251	Cavalry Scout (78) Western.....	Mono			4-21-51	±	±	±	+	+	±	±	6+2-
1225	Cause for Alarm (73) Drama.....	MGM			1-27-51	+	±	±	±	±	±	±	7+3-
1195	Chain Gang (70) Drama.....	Col			10-21-50	±	±	±	±	±	±	±	5+6-
1291	Chain of Circumstance (68) Drama.....	Col			8-25-51	±	±	±	±	±	±	±	6+7-
	Cherokee Uprising (57) Western.....	Mono											2+2-
1267	China Corsair (67) Act-Dr.....	Col			6- 9-51	±	±	±	±	±	±	±	7+7-
1248	Circle of Danger (85) Drama.....	UA			4- 7-51	±	±	±	±	±	±	±	7+5-
	Come Fill the Cup (113) Drama.....	WB											
	Colorado Ambush (52) Western.....	Mono											
1271	Comin' Round the Mountain (77) Comedy.. U-1				6-23-51	+	±	±	±	±	±	±	3+2-
1220	Company She Keeps, The (83) Drama.....	RKO			12-30-50	+	±	±	±	±	±	±	8+5-
1172	Copper Canyon (84) Western.....	Para			7-29-50	+	±	±	+	+	±	±	6+4-
1297	Corky of Gasoline Alley (80) Comedy.....	Col			9-15-51	+	±	±	±	±	±	±	7+1-
1218	Counterspy Meets Scotland Yard (67) Drama.....	Col			12-23-50	+	±	±	±	±	±	±	3+2-
	Yard (67) Drama.....	Col			12-23-50	+	±	±	±	±	±	±	6+5-
1291	Criminal Lawyer (74) Drama.....	Col			8-25-51	±	±	±	±	±	±	±	6+4-
1286	Crosswinds (93) Drama.....	Para			8-11-51	±	±	±	±	±	±	±	7+2-
1230	Cry Danger (79) Drama.....	RKO			2-10-51	±	±	±	±	±	±	±	10+
1247	Cuban Fireball (78) Com-Mus.....	Rep			4- 7-51	+	±	±	±	±	±	±	4+3-
1294	Cyclone Fury (54) Western.....	Col			9- 1-51	±	±	±	±	±	±	±	3+4-
D													
1204	Cyrano de Bergerac (113) Drama.....	UA			11-18-50	±	±	±	±	±	±	±	14+
E													
1276	Dakota Kid, The (60) Western.....	Rep			7- 7-51	±	±	±	±	±	±	±	5+5-
1206	Dallas (94) Sup-West.....	WB			11-25-50	+	±	±	±	±	±	±	9+1-
1285	Danger Zone (60) Drama.....	LP			8-11-51	+	±	±	±	±	±	±	4+3-
1176	Dark City (97) Drama.....	Para			8-12-50	±	±	±	±	±	±	±	10+3-
1288	Darling, How Could You! (96) Comedy.. Para				8-18-51	±	±	±	±	±	±	±	3+3-
1292	David and Bathsheba (123) Drama.....	20th-Fox			8-25-51	±	±	±	±	±	±	±	14+
1296	Day the Earth Stood Still (92) Drama.....	20-Fox			9- 8-51	+	±	±	±	±	±	±	8+
1253	Dear Brut (82) Comedy.....	Para			4-28-51	+	±	±	±	±	±	±	7+6-
1197	Deserted (85) Drama.....	U-1			10-28-50	±	±	±	±	±	±	±	6+3-
	Desert Fox, The (85) Drama.....	20th-Fox											2+
1144	Devil's Doorway (84) Drama.....	MGM			5-13-50	±	±	±	±	±	±	±	6+4-
1229	Dial 1119 (75) Drama.....	MGM			2-10-51	+	±	±	±	±	±	±	8+2-
1296	Disc Jockey (80) Musical.....	Mono			9- 8-51	+	±	±	±	±	±	±	5+1-
1207	Double Crossbones (76) Com-Mus.....	U-1			12- 2-50	+	±	±	±	±	±	±	6+3-
1220	Double Deal (65) Drama.....	RKO			12-30-50	±	±	±	±	±	±	±	6+4-
	Drums in the Deep South (87) Drama.....	RKO											1+
F													
1174	Edge of Doom (99) Drama.....	RKO			8- 5-50	+	±	±	±	±	±	±	10+1-
	Elephant Stampede (..) Drama.....	Mono											
1201	Emergency Wedding (78) Comedy.....	Col			11-11-50	+	±	±	±	±	±	±	7+4-
1226	Enforcer, The (88) Drama.....	WB		</									

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice Receipts	Parents' Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1198	Harvey (104) Comedy.....U-I	10-28-50	+	+	+	+	+	+	+	+	+	+	12+
	Havana Rose (...) Drama.....Rep												
1248	Hunt of the Rockies (67) Western.....Rep	4-7-51	+		+	+	+	+	+	+	+	+	5+1-
1267	We Run All the Way (73) Drama.....UA	6-9-51	+		+	+	+	+	+	+	+	+	10+
1276	Here Comes the Groom (114) Rom-Com.....Para	7-7-51	+		+	+	+	+	+	+	+	+	8+
1256	Her First Romance (73) Comedy.....Col	5-5-51	+		+	+	+	+	+	+	+	+	6+5-
1195	He's a Cockeyed Wonder (77) Comedy.....Col	10-21-50	+		+	+	+	+	+	+	+	+	7+5-
	Highly Dangerous (...) Drama.....LP												
1208	Highway 301 (83) Drama.....WB	12-2-50	+		+	+	+	+	+	+	+	+	7+3-
1292	Highwayman, The (82) Drama.....Mono	8-25-51	+		+	+	+	+	+	+	+	+	6+1-
1297	Hills of Utah (70) Western.....Col	9-15-51	+		+	+	+	+	+	+	+	+	3+2-
1280	His Kind of Woman (120) Drama.....RKO	7-21-51	+		+	+	+	+	+	+	+	+	10+2-
1198	Hit Parade of 1951 (85) Musical.....Rep	10-28-50	+		+	+	+	+	+	+	+	+	6+5-
1193	Holiday Rhythm (59) Comedy.....LP	10-14-50	+		+	+	+	+	+	+	+	+	5+2-
1259	Hollywood Story (77) Mys-Dr.....U-I	5-19-51	+		+	+	+	+	+	+	+	+	7+2-
1259	Home Town Story (61) Drama.....MGM	5-19-51	+		+	+	+	+	+	+	+	+	4+5-
1270	Hoodlum, The (61) Drama.....UA	6-16-51	+		+	+	+	+	+	+	+	+	6+4-
1198	Hot Red (61) Drama.....Mono	10-28-50	+		+	+	+	+	+	+	+	+	7+3-
	Hotel Sahara (87) Comedy.....UA												1+
1239	House on Telegraph Hill (93) Drama.....20th-Fox	3-17-51	+		+	+	+	+	+	+	+	+	7+4-
1216	How the Man Down (68) Drama.....RKO	12-23-50	+		+	+	+	+	+	+	+	+	5+2-
1277	Hurricane Island (71) Drama.....Col	7-14-51	+		+	+	+	+	+	+	+	+	3+5-

I

1244	I Can Get It for You Wholesale (91) Drama.....20th-Fox	3-24-51	+		+	+	+	+	+	+	+	+	10+
1246	I Was an American Spy (85) Drama.....Mono	3-31-51	+		+	+	+	+	+	+	+	+	6+4-
1252	I Was a Communist for the FBI (84) Drama.....WB	4-21-51	+		+	+	+	+	+	+	+	+	11+
1223	I'd Climb the Highest Mountain (88) Drama.....20th-Fox	1-20-51	+		+	+	+	+	+	+	+	+	11+
1167	I'll Be a Sin (72) Drama.....UA	7-22-50	+		+	+	+	+	+	+	+	+	7+6-
1189	I'll Get By (83) Musical.....20th-Fox	9-30-50	+		+	+	+	+	+	+	+	+	8+3-
1261	In Old Amarillo (67) Western.....Rep	5-26-51	+		+	+	+	+	+	+	+	+	6+4-
1208	Indian Territory (70) Western.....Col	12-2-50	+		+	+	+	+	+	+	+	+	6+1-
1237	Inside Straight (87) Drama.....MGM	3-10-51	+		+	+	+	+	+	+	+	+	7+4-
1260	Inside the Walls of Folsom Prison (87) Drama.....WB	5-19-51	+		+	+	+	+	+	+	+	+	7+4-
1246	Insurance Investigator (60) Drama.....Rep	3-31-51	+		+	+	+	+	+	+	+	+	6+4-
1276	Iron Man (82) Drama.....U-I	7-7-51	+		+	+	+	+	+	+	+	+	8+1-
	It's Only Money (80) Comedy.....RKO												

J

1192	Jackpot, The (85) Comedy.....20th-Fox	10-7-50	+		+	+	+	+	+	+	+	+	10+
1269	Jim Thorpe—All American (107) Drama.....WB	6-16-51	+		+	+	+	+	+	+	+	+	13+
982	Jean of Arc (165) Drama.....RKO	10-30-48	+		+	+	+	+	+	+	+	+	14+
1296	Joe Palooka in Triple Cross (60) Drama.....Mono	9-15-51	+		+	+	+	+	+	+	+	+	3+2-
	(63) Comedy.....Mono				+	+	+	+	+	+	+	+	4+3-
1298	Joe Palooka in Triple Cross (...) Drama.....Mono	9-15-51	+		+	+	+	+	+	+	+	+	2+
1294	Journey Into Light (88) Drama.....20th-Fox	9-1-51	+		+	+	+	+	+	+	+	+	4+4-
1258	Jungle Headhunters (65) Travel.....RKO	5-12-51	+		+	+	+	+	+	+	+	+	7+1-
	Jungle Manhunt (...) Drama.....Col												

K

	Kangaroo Kid, The (73) Western.....UA				+	+	+	+	+	+	+	+	3+1-
1203	Kansas Raiders (80) Western.....U-I	11-18-50	+		+	+	+	+	+	+	+	+	8+5-
1250	Katie Did It (81) Comedy.....U-I	4-14-51	+		+	+	+	+	+	+	+	+	6+4-
	Kentucky Jubilee (75) Comedy.....LP				+	+	+	+	+	+	+	+	1+1-
	Kefauver Crime Investigation (52) News.....20th-Fox				+	+	+	+	+	+	+	+	1+
1172	Kid From Amarillo, The (56) Western.....Col	7-29-50	+		+	+	+	+	+	+	+	+	6+5-
	(Reviewed as Frightened City)												
1210	Kim (113) Drama.....MGM	12-9-50	+		+	+	+	+	+	+	+	+	12+
1272	Kind Lady (78) Drama.....MGM	6-23-51	+		+	+	+	+	+	+	+	+	9+
1190	King Solomon's Mines (105) Drama.....MGM	9-30-50	+		+	+	+	+	+	+	+	+	13+
1247	Kon-Tiki (68) Adv-Dr.....RKO	4-7-51	+		+	+	+	+	+	+	+	+	11+2-
1222	Korean Patrol (57) Drama.....UA	1-13-51	+		+	+	+	+	+	+	+	+	1+5-

L

1285	Lady and the Bandit, The (79) Drama.....Col	8-11-51	+		+	+	+	+	+	+	+	+	6+3-
	Lady From Texas (78) Drama.....U-I												
1194	Last of the Buccaneers (79) Drama.....Col	10-14-50	+		+	+	+	+	+	+	+	+	7+3-
1250	Last Outpost, The (87) Outdr-Dr.....Para	4-14-51	+		+	+	+	+	+	+	+	+	8+3-
1278	Law and the Lady (104) Comedy.....MGM	7-14-51	+		+	+	+	+	+	+	+	+	6+4-
1220	Law of the Badlands (60) Western.....RKO	12-30-50	+		+	+	+	+	+	+	+	+	5+2-
	Leave It to the Marines (...) Comedy.....LP												
1240	Lemon Drop Kid, The (91) Comedy.....Para	3-17-51	+		+	+	+	+	+	+	+	+	10+2-
1177	Let's Dance (112) Mus-Com.....Para	8-19-50	+		+	+	+	+	+	+	+	+	9+1-
1286	Let's Go Navy (68) Comedy.....Mono	8-11-51	+		+	+	+	+	+	+	+	+	6+2-
1176	Life of Her Own, A (108) Drama.....MGM	8-12-50	+		+	+	+	+	+	+	+	+	8+1-
1214	Lightning Gun (55) Western.....Col	12-16-50	+		+	+	+	+	+	+	+	+	5+5-
1230	Lightning Strikes Twice (91) Drama.....WB	2-10-51	+		+	+	+	+	+	+	+	+	7+3-
1290	Lili Marlene (85) Drama.....RKO	8-18-51	+		+	+	+	+	+	+	+	+	2+6-
1254	Lion Hunters, The (73) Drama.....Mono	4-28-51	+		+	+	+	+	+	+	+	+	4+5-
1265	Little Big Horn (82) Western.....LP	6-2-51	+		+	+	+	+	+	+	+	+	7+2-
1283	Little Egypt (82) Comedy.....U-I	8-4-51	+		+	+	+	+	+	+	+	+	7+3-
1238	Long Dark Hall, The (87) Drama.....UA	3-10-51	+		+	+	+	+	+	+	+	+	6+3-
1267	Lorna Doone (84) Rom-Com.....Col	5-26-51	+		+	+	+	+	+	+	+	+	7+2-
1281	Lost Continent, The (84) Adv-Dr.....LP	7-28-51	+		+	+	+	+	+	+	+	+	4+2-
1231	Lucky Nick Cain (87) Drama.....20th-Fox	2-17-51	+		+	+	+	+	+	+	+	+	7+2-
1240	Lullaby of Broadway (91) Musical.....WB	3-17-51	+		+	+	+	+	+	+	+	+	8+1-

M

1235	"M" (88) Drama.....Col	3-4-51	+		+	+	+	+	+	+	+	+	7+2-
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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1243	Ma and Pa Kettle Back on the Farm (80) Comedy.....	U-I	3-24-51	+	+	+	+	+	+	+	+	8+2-	
977	Macbeth (85) Drama.....	Rep	10-16-48	+	+	+	+	+	+	+	+	7+5-	
1241	Mad Wednesday (77) Comedy.....	RKO	3-17-51	+	+	+	+	+	+	+	+	3+1-	
1183	Madeleine (100) Drama.....	U-I	9-9-50	+	+	+	+	+	+	+	+	6+3-	
	Magic Carpet, The (...) Comedy.....	Col											
1291	Magic Face, The (89) Drama.....	Col	8-25-51	+	+	+	+	+	+	+	+	7+3-	
1205	Magnificent Yankee, The (88) Drama...	MGM	11-28-50	+	+	+	+	+	+	+	+	14+	
1243	Man From Planet X (72) Fantasy.....	UA	3-24-51	+	+	+	+	+	+	+	+	5+3-	
	Man From Sonora (54) Western.....	Mono										1+	
1215	Man Who Cheated Himself (81) Dr.....	20th-Fox	12-23-50	+	+	+	+	+	+	+	+	9+1-	
	Man With a Cloak (68) Drama.....	MGM											
1266	Man With My Face, The (75) Mys-Dr....	UA	6-2-51	+	+	+	+	+	+	+	+	6+2-	
1283	Mark of the Renegade (81) Drama.....	U-I	8-4-51	+	+	+	+	+	+	+	+	6+4-	
1273	Mask of the Avenger (83) Drama.....	Col	6-30-51	+	+	+	+	+	+	+	+	7+1-	
	Mask of the Dragon (55) Drama.....	LP										3+3-	
1226	Mating Season, The (101) Comedy.....	Para	1-27-50	+	+	+	+	+	+	+	+	13+	
1285	Meet Me After the Show (86) Mus.....	20th-Fox	8-11-51	+	+	+	+	+	+	+	+	12+	
1193	Milkman, The (87) Comedy.....	U-I	10-14-50	+	+	+	+	+	+	+	+	7+	
1283	Millionaire for Christy, A (90) Com.....	20th-Fox	8-4-51	+	+	+	+	+	+	+	+	6+	
1268	Million Dollar Pursuit (60) Drama.....	Rep	6-9-51	+	+	+	+	+	+	+	+	6+6-	
1192	Miniver Story, The (104) Drama.....	MGM	10-7-50	+	+	+	+	+	+	+	+	9+2-	

P. G. Page	Title	Run Time	Type	Distribution	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parade	New York Daily Mirror	Summary
1257	People Will Talk (110)	Comedy	20th-Fox	6-18-51	+	+	+	+	+	+	+	+	12+
1279	Pickup (79)	Drama	Col	7-21-51	+	+	+	+	+	+	+	+	7+3-
1263	Pier 23 (60)	Drama	LP	5-26-51	+	+	+	+	+	+	+	+	5+5-
1283	Pistol Harvest (60)	Western	RKO	8-18-51	+	+	+	+	+	+	+	+	4+1-
1262	Place In the Sun, A (122)	Drama	Para	7-28-51	+	+	+	+	+	+	+	+	9+
1269	Pool of London (86)	Drama	U-I	8-18-51	+	+	+	+	+	+	+	+	5+3-
1225	Prairie Roundup (53)	Western	Col	1-27-51	+	+	+	+	+	+	+	+	5+2-
1219	Prehistoric Women (74)	Drama	UA	12-30-50	+	+	+	+	+	+	+	+	5+4-
1212	Prelude to Fame (78)	Mus-Dr.	U-I	12-9-50	+	+	+	+	+	+	+	+	5+
1171	Pretty Baby (92)	Comedy	WB	7-29-50	+	+	+	+	+	+	+	+	7+3-
1221	Pride of Maryland (60)	Drama	Rep	1-13-51	+	+	+	+	+	+	+	+	7+4-
1266	Prince Who Was a Thief (88)	Drama	U-I	6-2-51	+	+	+	+	+	+	+	+	8+1-
1187	Prisoners in Petticoats (60)	Drama	Rep	9-23-50	+	+	+	+	+	+	+	+	5+7-
1256	Prowler, The (92)	Drama	UA	5-5-51	+	+	+	+	+	+	+	+	8+5-
1203	Pygmy Island (69)	Drama	Col	11-18-50	+	+	+	+	+	+	+	+	6+7-
Q													
1238	Quebec (85)	Drama	Para	3-10-51	+	+	+	+	+	+	+	+	5+5-
1244	Queen for a Day (107)	Drama	UA	3-24-51	+	+	+	+	+	+	+	+	8+2-
R													
	Racket, The (60)	Drama	RKO										
1200	Raiders of Tomahawk Creek (55)	Western	Col	11-4-50	+	+	+	+	+	+	+	+	5+3-
1235	Raton Pass (84)	Western	WB	3-3-51	+	+	+	+	+	+	+	+	8+5-
1238	Rawhide (86)	West-Dr.	20th-Fox	3-10-51	+	+	+	+	+	+	+	+	10+
1288	Red Badge of Courage (69)	Drama	MGM	8-18-51	+	+	+	+	+	+	+	+	7+2-
1214	Redhead and the Cowboy (82)	Drama	Para	12-16-50	+	+	+	+	+	+	+	+	5+4-
1187	Redwood Forest Trail (67)	Western	Rep	9-23-50	+	+	+	+	+	+	+	+	5+4-
1184	Return of Jesse James, The (75)	Western	LP	9-9-50	+	+	+	+	+	+	+	+	5+2-
	Reunion in Reno (80)	Drama	U-I										
1216	Revenue Agent (72)	Drama	Col	12-23-50	+	+	+	+	+	+	+	+	7+5-
1284	Rhubarb (94)	Comedy	Para	8-4-51	+	+	+	+	+	+	+	+	10+1-
1230	Rhythm Inn (71)	Musical	Mono	2-10-51	+	+	+	+	+	+	+	+	5+3-
1276	Rich, Young and Pretty (95)	Musical	MGM	7-7-51	+	+	+	+	+	+	+	+	9+
1232	Ridin' the Outlaw Trail (56)	Western	Col	2-17-51	+	+	+	+	+	+	+	+	5+2-
1180	Right Cross (90)	Drama	MGM	8-26-50	+	+	+	+	+	+	+	+	8+
1201	Rio Grande (105)	Sup-West.	Rep	11-11-50	+	+	+	+	+	+	+	+	12+1-
1204	Rio Grande Patrol (60)	Western	RKO	11-18-50	+	+	+	+	+	+	+	+	5+2-
	River, The (..)	Drama	UA										9+1-
1284	Roadblock (73)	Drama	RKO	8-4-51	+	+	+	+	+	+	+	+	4+3-
	Roaring City (60)	Drama	LP										1+1-
1192	Rocky Mountain (83)	Sup-West.	WB	10-7-50	+	+	+	+	+	+	+	+	8+1-
1284	Rodeo King and the Senorita (67)	West.	Rep	8-4-51	+	+	+	+	+	+	+	+	5+2-
1217	Rogue River (79)	Western	UA	12-23-50	+	+	+	+	+	+	+	+	7+5-
1229	Rough Riders of Durango (60)	Western	Rep	2-10-51	+	+	+	+	+	+	+	+	6+2-
1185	Rookie Fireman (63)	Drama	Col	9-16-50	+	+	+	+	+	+	+	+	6+7-
1229	Royal Wedding (93)	Musical	MGM	2-10-51	+	+	+	+	+	+	+	+	13+
1206	Rustlers on Horseback (60)	Western	Rep	11-25-50	+	+	+	+	+	+	+	+	5+2-
S													
1247	Saddle Legion (60)	Western	RKO	4-7-51	+	+	+	+	+	+	+	+	5+3-
1162	Saddle Tramp (76)	Western	U-I	9-2-50	+	+	+	+	+	+	+	+	9+3-
1275	St. Benny, the Dip (81)	Comedy	UA	7-7-51	+	+	+	+	+	+	+	+	5+3-
1054	Samson and Delilah (128)	Drama	Para	10-29-49	+	+	+	+	+	+	+	+	14+
1254	Santa Fe (89)	Western	Col	4-28-51	+	+	+	+	+	+	+	+	7+2-
1295	Saturday's Hero (111)	Drama	Col	9-8-51	+	+	+	+	+	+	+	+	9+
1278	Savage Drums (70)	Adv-Dr.	LP	7-14-51	+	+	+	+	+	+	+	+	3+4-
1245	Scarff, The (86)	Drama	UA	3-31-51	+	+	+	+	+	+	+	+	9+3-
	Sea Hornet (..)	Drama	Rep										
1258	Sealed Cargo (90)	Mys-Dr.	RKO	5-12-51	+	+	+	+	+	+	+	+	8+1-
1213	Second Face, The (72)	Drama	UA	12-16-50	+	+	+	+	+	+	+	+	5+6-
1226	Second Woman, The (91)	Drama	UA	1-27-51	+	+	+	+	+	+	+	+	7+3-
1274	Secret of Convict Lake, The (83)	Dr.	20th-Fox	6-30-51	+	+	+	+	+	+	+	+	8+1-
1274	Secrets of Monte Carlo (60)	Drama	Rep	6-30-51	+	+	+	+	+	+	+	+	5+6-
1195	September Affair (103)	Drama	Para	10-21-50	+	+	+	+	+	+	+	+	9+1-
1180	Shakedown (80)	Drama	U-I	8-26-50	+	+	+	+	+	+	+	+	7+4-
1211	Short Grass (82)	Western	Mono	12-9-50	+	+	+	+	+	+	+	+	7+5-
1268	Show Boat (108)	Musical	MGM	6-9-51	+	+	+	+	+	+	+	+	14+
1217	Sierra Passage (80)	Western	Mono	12-23-50	+	+	+	+	+	+	+	+	6+4-
1272	Silver Canyon (70)	Western	Col	6-23-51	+	+	+	+	+	+	+	+	5+3-
1246	Silver City Bonanza (67)	Western	Rep	3-31-51	+	+	+	+	+	+	+	+	6+3-
1273	Sirocco (98)	Drama	Col	6-30-51	+	+	+	+	+	+	+	+	7+4-
1264	Skipalong Rosenbloom (73)	Comedy	UA	5-26-51	+	+	+	+	+	+	+	+	4+3-
	Sky High (..)	Drama	LP										
	Slaughter Trail (..)	Drama	RKO										
1183	Sleeping City, The (85)	Drama	U-I	9-9-50	+	+	+	+	+	+	+	+	7+1-
1259	Smuggler's Gold (64)	Adv-Dr.	Col	5-19-51	+	+	+	+	+	+	+	+	7+5-
1252	Smuggler's Island (75)	Drama	U-I	4-21-51	+	+	+	+	+	+	+	+	7+5-
1263	Snake River Desperades (54)	Western	Col	5-26-51	+	+	+	+	+	+	+	+	5+4-
1226	So Long at the Fair (85)	Drama	UA	1-27-51	+	+	+	+	+	+	+	+	8+1-
1243	Soldiers Three (92)	Drama	MGM	3-24-51	+	+	+	+	+	+	+	+	8+1-
	Something to Live For (..)	Drama	Para										
1194	Southside 1-1000 (73)	Drama	Mono	10-14-50	+	+	+	+	+	+	+	+	8+2-
1229	Spoilers of the Plains (67)	Western	Rep	2-10-51	+	+	+	+	+	+	+	+	6+2-
	Stagecoach Driver (..)	Western	Mono										1+1-
1218	Stage to Tucson (82)	Western	Col	12-23-50	+	+	+	+	+	+	+	+	6+4-
	Starlift (..)	Drama	WB										
1121	Stars in My Crown (90)	Drama	MGM	3-4-50	+	+	+	+	+	+	+	+	10+
1222	Steel Helmet, The (84)	Drama	LP	1-13-51	+	+	+	+	+	+	+	+	10+1-
1271	Step That Cane (60)	Comedy	LP	6-23-51	+	+	+	+	+	+	+	+	1+2-
1214	Storm Warning (91)	Drama	WB	12-16-50	+	+	+	+	+	+	+	+	9+
1269	Stranger on a Train (101)	Drama	WB	6-16-51	+	+	+	+	+	+	+	+	13+
1270	Strawcar Named Desire, A (125)	Drama	WB	6-16-51	+	+	+	+	+	+	+	+	11+
1273	Strictly Dishonorable (95)	Drama	MGM	6-30-51	+	+	+	+	+	+	+	+	7+

P. G. Page	Title	Run Time	Type	Distrib.	Reviewed	Box Office	Harris	Repts	Variety	Film Daily	Holl	Reel-In	M	N	New York	Number
1286	Skip, The (85) Drama.....MGM	8-11-51	+	±	±	±	±	±	±	±	±	±	±	±	±	7+3-
1294	Submarine Command (87) Drama.....Para	9- 1-51	+	±	±	±	±	±	±	±	±	±	±	±	±	5+2-
1228	Sugarfoot (80) Super-West.....WB	2- 3-51	±	-	±	±	±	±	±	±	±	±	±	±	±	5+6-
1295	Sunny Side of the Street (71) Musical...Col	9- 8-51	±	±	±	±	±	±	±	±	±	±	±	±	±	5+3-
1190	Sunset in the West (67) Western.....Rep	9-30-50	+	±	±	±	±	±	±	±	±	±	±	±	±	6+2-
1201	Sun Sets at Dawn, The (71) Drama....UA	11-11-50	-	±	±	±	±	±	±	±	±	±	±	±	±	6+5-
1195	Surrender (50) Drama.....Rep	10-21-50	±	±	±	±	±	±	±	±	±	±	±	±	±	6+5-
1239	Sword of Monte Cristo (80) Drama..20th-Fox	3-17-51	±	±	±	±	±	±	±	±	±	±	±	±	±	8+5-
T																
1269	Take Care of My Little Girl (93) Mus..20-Fox	6-16-51	-	±	±	±	±	±	±	±	±	±	±	±	±	7+3-
1284	Tall Target, The (78) Drama.....MGM	8- 4-51	+	±	±	±	±	±	±	±	±	±	±	±	±	7+3-
1205	Taming of Dorothy, The (75) Comedy...UA	11-25-50	+	±	-	±	±	±	±	±	±	±	±	±	±	4+3-
1228	Tarzan Unknown (90) Drama.....U-I	2- 3-51	+	±	±	±	±	±	±	±	±	±	±	±	±	7+2-
1244	Tarzan's Peril (79) Drama.....RKO	3-24-51	±	±	±	±	±	±	±	±	±	±	±	±	±	6+4-
1236	Teresa (103) Drama.....MGM	3- 3-51	±	±	±	±	±	±	±	±	±	±	±	±	±	9+4-
1200	Texas Meets Calamity Jane, The (71) West.Col	11- 4-50	-	±	-	±	±	±	±	±	±	±	±	±	±	2+7-
1242	Texans Never Cry (70) Western.....Col	3-17-51	±	±	±	±	±	±	±	±	±	±	±	±	±	4+4-
1298	Texas Carnival (77) Musical.....MGM	9-15-51	+	±	±	±	±	±	±	±	±	±	±	±	±	3+
1266	Texas Rangers, The (74) Western.....Col	6- 2-51	±	±	±	±	±	±	±	±	±	±	±	±	±	7+3-
1263	That's My Boy (100) Comedy.....Para	6- 9-51	+	±	±	±	±	±	±	±	±	±	±	±	±	11+
1264	They Were Not Divided (102) Drama...UA	5-26-51	±	±	±	±	±	±	±	±	±	±	±	±	±	3+2-
1250	Thing From Another World (85) Drama..RKO	4-14-51	+	±	±	±	±	±	±	±	±	±	±	±	±	10+
1293	This Is Korea (50) Doc.....Rep	9- 1-51	±	±	±	±	±	±	±	±	±	±	±	±	±	7+
1225	13th Letter, The (85) Drama.....20th-Fox	1-27-51	±	±	±	±	±	±	±	±	±	±	±	±	±	10+
1224	Three Desperate Men (69) Western.....LP	1-20-51	±	±	±	±	±	±	±	±	±	±	±	±	±	3+4-
1232	Three Guys Named Mike (50) Comedy..MGM	2-17-51	+	±	±	±	±	±	±	±	±	±	±	±	±	9+
1202	Three Husbands (78) Comedy.....UA	11-11-50	+	±	±	±	±	±	±	±	±	±	±	±	±	8+1-
1182	Three Secrets (98) Drama.....WB	9- 2-50	+	±	±	±	±	±	±	±	±	±	±	±	±	8+
1272	Three Steps North (85) Drama.....UA	6-23-51	+	±	±	±	±	±	±	±	±	±	±	±	±	7+4-
1252	Thunder In God's Country (67) Western..Rep	4-21-51	+	±	±	±	±	±	±	±	±	±	±	±	±	6+3-
1285	Thunder on the Hill (84) Drama.....U-I	8-11-51	±	±	±	±	±	±	±	±	±	±	±	±	±	6+2-
1180	Toast of New Orleans (98) Musical.....MGM	2-26-50	±	±	±	±	±	±	±	±	±	±	±	±	±	10+
1192	To Please a Lady (102) Comedy.....MGM	10- 7-50	+	±	±	±	±	±	±	±	±	±	±	±	±	8+1-
1255	Tokyo File 212 (84) Drama.....RKO	5- 5-51	±	±	±	±	±	±	±	±	±	±	±	±	±	6+6-
1222	Tomahawk (82) Sup-West.....U-I	1-13-51	±	±	±	±	±	±	±	±	±	±	±	±	±	7+1-
1288	Tomorrow Is Another Day (90) Drama...WB	8-18-51	+	±	±	±	±	±	±	±	±	±	±	±	±	7+1-
1210	Tougher They Come, The (69) Drama....Col	12- 9-50	+	±	±	±	±	±	±	±	±	±	±	±	±	7+3-
1215	Trail of Robin Hood (67) Western.....Rep	12-23-50	±	±	±	±	±	±	±	±	±	±	±	±	±	6+8-
1186	Train to Tombstone (59) Western.....LP	9-16-50	-	±	±	±	±	±	±	±	±	±	±	±	±	1+4-
1190	Trio (92) Com-Dr.....Para	9-30-50	+	±	±	±	±	±	±	±	±	±	±	±	±	11+
1191	Tripoli (95) Hist-Dr.....Para	10- 7-50	+	±	±	±	±	±	±	±	±	±	±	±	±	10+2-
1209	Try and Get Me (92) Drama.....UA	12- 9-50	+	±	±	±	±	±	±	±	±	±	±	±	±	9+1-
(Reviewed as Sound of Fury)																
1194	Two Flags West (92) Act-Dr.....20th-Fox	10-14-50	±	±	±	±	±	±	±	±	±	±	±	±	±	9+1-
1274	Two Gals and a Guy (70) Comedy.....UA	6-30-51	±	-	±	±	±	±	±	±	±	±	±	±	±	3+6-
1217	Two Lost Worlds (60) Drama.....UA	12-23-50	±	±	±	±	±	±	±	±	±	±	±	±	±	6+5-
1273	Two of a Kind (75) Drama.....Col	6-30-51	±	±	±	±	±	±	±	±	±	±	±	±	±	7+5-
Two Tickets to Broadway (...) Musical..RKO																
1196	Two Weeks With Love (93) Mus-Com....MGM	10-21-50	±	±	±	±	±	±	±	±	±	±	±	±	±	9+
U																
1202	Undercover Girl (83) Drama.....U-I	11-11-50	-	±	±	±	±	±	±	±	±	±	±	±	±	6+4-
1209	Under Mexicali Stars (67) Western.....Rep	12- 9-50	+	±	±	±	±	±	±	±	±	±	±	±	±	6+3-
1216	Under the Gun (83) Drama.....U-I	12-23-50	+	±	±	±	±	±	±	±	±	±	±	±	±	7+4-
1166	Union Station (81) Drama.....Para	7-15-50	-	±	±	±	±	±	±	±	±	±	±	±	±	9+1-
Unknown World (...) Drama.....LP																
1236	Up Front (92) War-Drama.....U-I	3- 3-51	+	±	±	±	±	±	±	±	±	±	±	±	±	9+
V																
1234	Valentino (106) Drama.....Col	2-24-51	±	±	±	±	±	±	±	±	±	±	±	±	±	11+
Varieties on Parade (67) Musical.....LP																
1207	Vendetta (84) Drama.....RKO	12- 2-50	±	±	±	±	±	±	±	±	±	±	±	±	±	7+4-
1227	Vengeance Valley (82) Sup-West.....MGM	2- 3-51	+	±	±	±	±	±	±	±	±	±	±	±	±	9+
1120	Vicious Years, The (81) Drama.....UA															
W																
1181	Walk Softly, Stranger (81) Drama.....RKO	9- 2-50	±	±	±	±	±	±	±	±	±	±	±	±	±	8+4-
Wanted: Dead or Alive (59) Western..None																
1265	Warpath (95) Drama.....Para	6- 2-51	+	±	±	±	±	±	±	±	±	±	±	±	±	7+1-
1205	Watch the Birdie (72) Comedy.....MGM	11-25-50	+	±	±	±	±	±	±	±	±	±	±	±	±	8+1-
1295	Well, The (88) Drama.....UA	9- 8-51	±	±	±	±	±	±	±	±	±	±	±	±	±	12+
1260	Wells Fargo Gunmaster (60) Western...Rep	8-19-51	±	±	±	±	±	±	±	±	±	±	±	±	±	6+3-
1204	West Point Story, The (107) Drama...WB	11-18-50	±	±	±	±	±	±	±	±	±	±	±	±	±	11+1-
1249	When I Grow Up (90) Drama.....UA	4-14-51	+	±	±	±	±	±	±	±	±	±	±	±	±	7+1-
1257	When the Redskins Rode (78) Western...Col	8-18-51	±	±	±	±	±	±	±	±	±	±	±	±	±	6+4-
1294	When Worlds Collide (81) Drama.....Para	9- 1-51	±	±	±	±	±	±	±	±	±	±	±	±	±	8+4-
1219	When You're Smiling (75) Drama.....Col	12-30-50	+	-	±	±	±	±	±	±	±	±	±	±	±	8+1-
1160	Where Danger Lives (84) Drama.....RKO	6-24-50	±	±	±	±	±	±	±	±	±	±	±	±	±	7+3-
1250	Whirlwind (70) Western.....Col	4-14-51	+	±	±	±	±	±	±	±	±	±	±	±	±	6+2-
1287	Whistle at Eaton Falls, The (96) Drama..Col	8-18-51	±	±	±	±	±	±	±	±	±	±	±	±	±	6+1-
1260	Wicked City, The (76) Drama.....UA	5-19-51	+	-	±	±	±	±	±	±	±	±	±	±	±	1+3-
Woman in the Dark (...) Drama.....Rep																
1191	Woman on the Run (77) Drama.....U-I	10- 7-50	+	±	±	±	±	±	±	±	±	±	±	±	±	8+2-
1191	Wyoming Mail (87) Western.....U-I	10- 7-50	+	±	±	±	±	±	±	±	±	±	±	±	±	7+2-
Y																
1232	Yank in Korea, A (73) War-Drama....Col	2-17-51	+	±	±	±	±	±	±	±	±	±	±	±	±	7+3-
Yellow Fin (...) Drama.....None																
1283	You Sir, Mr. Bones (54) Musical.....LP	8- 4-51	±	±	±	±	±	±	±	±	±	±	±	±	±	3+4-
1292	You Never Can Tell (78) Comedy.....U-I	8-25-51	+	±	±	±	±	±	±	±	±	±	±	±	±	8+
1233	You're in the Navy Now (93) Com..20th-Fox	2-24-51	+	±	±	±	±	±	±	±	±	±	±	±	±	8+
(Reviewed as U.S.S. Taskette)																
Yulen Manhunt (62) Adv-Dr.....None																

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time in parentheses. Type of story is indicated by letters and combinations thereof as follows: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (F) Fantasy; (M) Musical; (W) Western; (SW) Superwestern. Release number follows. (R) denotes BOXOFFICE Blue Ribbon Award Winner. (C) denotes color photography. For review dates and Picture Guide page numbers, see Review Digest.

	COLUMBIA	LIPPERT	M-G-M	MONOGRAM
NOVEMBER	Horriet Craig (94).....D..323 Joan Crawford, Allyn Joslin, Wendell Corey Emergency Wedding (78).....C..332 Larry Parks, Una Merkel, Barbara Hale Pygmy Island (69).....D..342 Johnny Weissmuller, Ann Savage, David Bruce Texan Meets Col'ty Jane (71).....W..303 Chain Gang (70).....D..313 Douglas Kennedy, Marjorie Lord Blazing Sun (70).....W..246		121119 (75).....D..107 Marshall Thompson, Virginia Field, Andrea King Stors In My Crown (90).....D..40 Joel McCrea, Ellen Drew, Dean Stockwell Two Weeks With Love (93).....M..108 Jane Powell, Ricardo Montalban, Louis Calhern OKing Solomon's Mines (105).....D..109 Stewart Granger, Richard Carlson, Deborah Kerr	Joe Palooka in the Squared Circle (63).....C..5117 Joe Kirkwood Jr., James Gleason Southside 1-1000 (73).....D..AA17 Don DeFore, Andrea King, George Tobias
DECEMBER	Killer That Stalked N. Y. (79).....D..338 (Reviewed as Frightened City) Evelyn Keyes, William Bishop He's a Cockeyed Wonder (77).....C..340 Mickey Rooney, Terry Moore, William Demarest Lightning Guns (55).....W..361 Charles Starrett, Smiley Burnette Tougher They Come, The (69).....D..303 Wayne Morris, Preston Foster, Kay Buckley	Bandit Queen (70).....W..5001 Barbara Britton, Philip Reed, Willard Parker	Mrs. O'Malley and Mr. Malono (69).....C..111 Marjorie Main, James Whitmore, Ann Dorak	Outlaw Gold (51).....W..4954 Johnny Mack Brown, Jane Adams, Myron Healy Father's Wild Game (61).....C..5125 Raymond Walburn, Gary Gray, Jane Darwell Outlaws of Texas (56).....W..4945 Whip Wilson, Phyllis Coates, Andy Clyde Call of the Klondike (67).....D..4920 Anne Gwynne, Tom Neal, Kirby Grant Short Grass (82).....W..AA18 Rod Cameron, Cathy Downs, J. M. Brown Sierra Passage (60).....W..5107 Wayne Morris, Lola Albright, Alan Hale Jr.
JANUARY	Great Manhunt, The (97).....D..331 (Rev. as State Secret) Douglas Fairbanks Jr. Flying Missile, The (92).....D..335 Glenn Ford, Viveca Lindfors, Henry O'Neill Stage to Tucson (82).....W..354 Rod Cameron, Wayne Morris Prairie Roundup (53).....W..363 Gasoline Alley (77).....C..301 Scotty Beckett, Jimmy Lyon Gene Autry and Mounties (70).....W..351	Three Desperate Men (69).....W..5009 Preston Foster, Jim Davis, Virginia Grey	Watch the Birdie (72).....C..113 Red Skelton, Arlene Dahl, Ann Miller Grounds for Marriage (90).....C..114 Van Johnson, Kathryn Grayson, Paula Raymond OKim (113).....D..115 Errol Flynn, Dean Stockwell, Paul Lukas	Colorado Ambush (52).....W..4955 Johnny Mack Brown, Lois Hall, Myron Healy Bowery Battalion (69).....C..5111 Leo Gorcey, Huntz Hall, Bowery Boys Blue Blood (72).....D..4904 Bill Williams, Jane Nigh, Arthur Shields
FEBRUARY	Born Yesterday (103).....C..344 Judy Holiday, William Holden, Brod. Crawford Operation X (79).....D..333 Edward G. Robinson, Peggy Cummins Revenue Agent (72).....D..312 Douglas Kennedy, Jean Willes, Onslow Stevens Counterspy Meets Scotland Yard (67).....D..307 Howard St. John, Amanda Blake	Steel Helmet, The (84).....D..5006 Gene Evans, Steve Brodie, James Edwards Fingerprints Don't Lie (55).....D..5015 Richard Travis, Sid Melton, Sheila Ryan	Magnificent Yankee, The (88).....D..116 Louis Calhern, Ann Harding, Edward Franz Voyage Across Volcanoes (82).....SW..117 Burt Lancaster, Robert Walker, Joanne Dru Cause for Alarm (73).....D..118 Loretta Young, Barry Sullivan, Bruce Cowling	Abilene Trail (64).....W..4946 Whip Wilson, Andy Clyde, Noel Nell Rhythm Inn (71).....M..5115 Jane Frazee, Kirby Grant, Charles Smith Vicious Years, The (81).....D..5191 Tommy Cook, Gar Moore, Bybill Merritt
MARCH	Yank in Korea, A (73).....D..346 Ridin' the Outlaw Trail (56).....W..264 Al Jennings of Oklahoma (79).....D..327 "M" (88).....D..347 David Wayne, Howard DaSilva, Luther Adler My True Story (67).....D..308 Willard Parker, Helen Walker Flame of Stamboul (68).....D..314 Texans Never Cry (70).....W..352 Fort Savage Raiders (54).....W..365	Mask of the Dragon (55).....D..5013 Richard Travis, Sid Melton, Sheila Ryan Stop That Cob (60).....C..5014 Sid Melton, Iris Adrian, Marjorie Lord	Three Guys Named Mike (90).....C..119 Jane Wyman, Van Johnson, Howard Keel Inside Straight (87).....D..123 David Brian, Arlene Dahl, Barry Sullivan ORoyal Wedding (93).....M..121 Fred Astaire, Jane Powell, Peter Lawford	Navy Bound (60).....C..5120 Tom Neal, Regis Toomey, Wendy Waldron Men From Sonora (54).....W..5141 Johnny Mack Brown, Lyle Talbot, Lee Roberts Gypsy Fury (63).....D..5192 Viveca Lindfors, Christopher Kent, R. Brent Lion Hunters, The (73).....D..5109 Johnny Sheffield, Ann Todd, Morris Ankrum
APRIL	Valentino (108).....D..320 Eleanor Parker, Anthony Dexter, R. Carlson Santa Fe (89).....W..330 Randolph Scott, Janis Carter, Jerome Courtland Fury of the Congo (69).....D..329 Johnny Weissmuller, Sherry Moreland Whirlwind (70).....W..354 Gene Autry, Smiley Burnette	Danger Zone (56).....D..5017 Hugh Beaumont, Edward Brophy, R. Travis Pier 23 (60).....D..5018 Hugh Beaumont, Ann Savage Roaring City (60).....D..5016 Hugh Beaumont, Richard Travis	Father's Little Dividend (82).....C..124 Spencer Tracy, Joan Bennett, Elizabeth Taylor Soldiers Three (92).....D..126 Walter Pidgeon, Stewart Granger, David Niven OGreat Coruso, The (110).....M..127 Mario Lanza, Ann Blyth, Dorothy Kirsten	Canyon Raiders (54).....W..5151 Whip Wilson, Fuzzy Knight, Phyllis Coates I Was an American Spy (85).....D..AA19 Ann Dorak, Gene Evans, Douglas Kennedy
MAY	Brave Bulls, The (108).....D..321 Mel Ferrer, Miroslava, Anthony Quinn Her First Romance (73).....C..358 Margaret O'Brien, Allan Martin Jr. When the Redskins Rode (78).....W..339 Jon Hall, Mary Castle, James Seay Smuggler's Gold (64).....D..315 Cameron Mitchell, Amanda Blake Snake River Desperadoes (54).....W..366 Charles Starrett, Smiley Burnette	Kentucky Jubilee (75).....C..5007 Jerry Colonna, Jean Porter, James Ellison	Pointed Hills, The (68).....D..125 Lassie, Paul Kelly, Gary Gray, Ann Doran	Ghost Chasers (69).....C..5112 Huntz Hall, Leo Gorcey, Bowery Boys Blazing Bullets (51).....W..5142 Johnny Mack Brown, Lois Hall OCavalry Scout (78).....W..5101 Audrey Long, Rod Cameron, Jim Davis Nevada Badmen (58).....W..5152 Whip Wilson, Fuzzy Knight, Phyllis Coates According to Mrs. Hayle (60).....D..5122 Spring Byington, Tanis Chandler, Brett King
JUNE	Lorna Doone (84).....C..336 Barbara Hale, Richard Greene, Ron Randall Texos Rangers, The (74).....W..325 George Montgomery, Gale Storm China Corsair (67).....D..316 Jon Hall, Lisa Ferraday, Ron Randall Silver Canyon (70).....W..355 Gene Autry, Champion, Gail Davis	Little Big Horn (82).....W..5003 John Ireland, Marle Windsor, Lloyd Bridges Savage Drums (70).....W..5001 Sabu, Lita Baron, Sid Melton	Night Into Morning (86).....D..130 Ray Milland, John Hodiak, Nancy Davis No Questions Asked (81).....D..132 Arlene Dahl, George Murphy, Barry Sullivan OExcuse My Dust (82).....M..133 Red Skelton, Sally Forrest, Macdonald Carey Kind Lady (78).....D..134 Ethel Barrymore, Maurice Evans, A. Lansbury Strictly Dishonorable (95).....D..131 Elio Pinza, Janet Leigh, Millard Mitchell OShow Boat (108).....M..135 Kathryn Grayson, Howard Keel, Ava Gardner Law and the Lady (104).....C..136 Greer Garson, Michael Wilding, Marjorie Main Teresa (103).....D..137 Pier Angeli, John Ericson, Patricia Collinge	Casa Manana (73).....M..5116 Robert Clarke, Virginia Welles Father Takes the Air (61).....C..5126 Raymond Walburn, Walter Catlett Montana Desperadoes (51).....W..5143 Johnny Mack Brown, Lois Hall
JULY	Sirocco (98).....D..348 Humphrey Bogart, Lee J. Cobb, Maria Toren Hurricane Island (71).....D..349 Two of a Kind (75).....D..350 Edmund O'Brien, Elizabeth Scott, Terry Moore Big Gusher (68).....D..306 Wayne Morris, Preston Foster, Dorothy Patrick Bonanza Town (56).....W..367 OMask of the Avenger (83).....D..359 John Derek, Anthony Quinn, Jody Lawrence	G.I. Joe (62).....C..5012 Jean Porter, Tom Neal, Iris Adrian Yes Sir, Mr. Bones (54).....M..5019 All-Star Minstrel Show Varieties on Parade (67).....M..5020 Jackie Coogan, All-Star Revue	Rich, Young and Pretty (95).....M..138 Jane Powell, Vic Damone, Danielle Darrieux	Yukon Manhunt (62).....D..5123 Kirby Grant, Chinoak, Gail Davis Stagecoach Driver (52).....W..5153 Whip Wilson
AUGUST	Whistle at Eaton Falls, The (96).....D..322 Lloyd Bridges, Dorothy Gish Never Trust a Gambler (79).....D..326 Jane Clark, Cathy O'Donnell, Tom Drake Pickup (78).....D..337 Beverly Michaels, Hugo Haas, Allan Nixon Cyclone Fury (54).....W..368 Charles Starrett, Smiley Burnette Chain of Circumstance (68).....D..309 Richard Grayson, Margaret Field	Lost Continent, The (84).....D..5004 Cesar Romero, Hillary Brooke, Chick Chandler	Tell Target, The (78).....D..139 Dick Powell, Paula Raymond, Adolphe Menjou Strip, The (85).....D..140 Mickey Rooney, Sally Forrest, Monica Lewis	Let's Go Navy (68).....C..5113 Leo Gorcey, Huntz Hall, Tom Neal
SEPTEMBER	Saturday's Hero (111).....D..378 John Derek, Donna Reed, Sidney Blackmer Lady and the Bandit, The (79).....D..337 Louis Hayward, Patricia Medina OSunny Side of the Street (71).....M..408 Frankie Laine, Billy Daniels, Terry Moore OMagic Face, The (89).....D..402 Luther Adler, Patricia Kirsch Corby of Gasoline Alley (88).....D..302 Hills of Utah (78).....W..356	Leave It to the Marines (..).....D..5005 Sid Melton, Mara Lynn	People Against O'Hara (103).....D..201 Spencer Tracy, John Hodiak, Diana Lynn Angels in the Outfield (102).....D..202 Paul Douglas, Janet Leigh, Keenan Wynn OMr. Imperium (87).....M..203 Lina Turner, Elio Pinza, Barry Sullivan Red Badge of Courage (69).....D..204 Audie Murphy, Bill Mauldin	Disc Jockey (80).....M..AA21 Ginny Blumms, Michael O'Shea, Jane Nigh Oklahoma Justice (56).....W..5144 Johnny Mack Brown
OCTOBER	OMagic Carpet, The (84).....C..410 Lucille Ball, John Agar Criminal Lawyer (74).....D..412 Pat O'Brien, Jane Wyatt, Jerome Cowan Mob, The (87).....D..407 Broderick Crawford, Betty Huth Five (93).....D..371 William Phillips, Susan Douglas Jungle Manhunt (..).....D..411 Kid From Amerillo, The (56).....W..488	As You Were (57).....D..5023 William Tracy, Joe Sawyer Highly Dangerous (88).....D..5029 Jane Clark, Margaret Lockwood Sky High (..).....D..5024 Sid Melton, Mara Lynn FBI Girl (..).....D..5002 Cesar Romero, George Brent Unknown World (..).....D..5101 Bruce Kellogg, Marilyn Nash	OTexas Carnival (77).....C..117 Red Skelton, Father Williams Bonnanville (88).....D..119 Sally Forrest, Lionel Barrymore Man With a Clock (88).....D..119 Barbara Stanwyck, Joseph Cotten OAcross the Wide Missouri (81).....SW..119 Clark Gable, John Hodiak	Yellow Fin (..).....DM..5108 Wayne Morris, Damian O'Flynn Elephant Stampede (..).....D..5110 Johnny Sheffield, Donna Martell

FEATURE CHART

PARAMOUNT	Type	Rel. No.	RKO RADIO	Type	Rel. No.	REPUBLIC	Type	Rel. No.	20TH CENTURY-FOX	Type	Rel. No.
Q Tripoli (95) .....D..5005 Maureen O'Hara, John Payne, Philip Reed Q Let's Dance (112).....MC..5006 Betty Hutton, Fred Astaire, Roland Young Mr. Music (113) .....MC..5007 Bing Crosby, Nancy Olson, Charles Coburn Q Branded (95) .....W..5009 Alan Ladd, Mona Freeman, Charles Bickford Q At War With the Army (93) ..C..5014 Dean Martin, Jerry Lewis, Polly Bergen September Affair (103) .....D..5012 Joan Fontaine, Joseph Cotten, Jessica Tandy Q Great Missouri Raid, The (85) D..5013 Wendell Corey, Ellen Drew, MacDonald Carey Redhead and the Cowboy (82) D..5015 Glenn Ford, Rhonda Fleming, Alan Reed Q Matting Season, The (101) ...C..5016 Gene Tierney, John Lund, Miriam Hopkins Q Samson and Delilah (128) ..D..5010 Victor Mature, Hedy Lamarr, George Sanders Molly (83) .....C..5011 (Rev. as The Goldbergs) Gertrude Berg, Phillip Love Q Quebec (85) .....D..5017 John Barrymore Jr., Corinne Calvet, P. Knowles Lemon Drop Kid, The (91) ...C..5018 Bob Hope, Marilyn Maxwell, Lloyd Nolan Appointment With Danger (90) D..5019 Alan Ladd, Jan Sterling, Phyllis Calvert Q Lost Outpost, The (87).....D..5020 Ronald Reagan, Rhonda Fleming, Peter Hanson Dear Brut (82) .....D..5021 Mona Freeman, Edward Arnold, Billy DeWolfe Trlo (92) .....CD..5030 Jean Simmons, Michael Rennie, Anne Crawford Q Passage West (80) .....W..5022 John Payne, Arleen Whelan, Dennis O'Keefe Ace in the Hole (112).....D..5023 Kirk Douglas, Jan Sterling, Porter Hall Peking Express (83) .....D..5024 Joseph Cotten, Corinne Calvet, Edmund Gwenn That's My Boy (100) .....C..5026 Dean Martin, Jerry Lewis, Ruth Hussey Q Warpath (95) .....D..5025 Edmond O'Brien, Dean Jagger, Forrest Tucker Here Comes the Groom (114) ..C..5101 Bing Crosby, Jane Wyman, Franchot Tone Place in the Sun, A (122) ....D..5102 Montgomery Clift, Elizabeth Taylor Rhubarb (94) .....C..5103 Ray Milland, Jan Sterling, Gene Lockhart Q Crosswinds (93) .....D..5104 John Payne, Rhonda Fleming Darling, How Could You? (96) ..C..5108 Joan Fontaine, John Lund			Q Joan of Arc (165) .....D..118 Ingrid Bergman, Jose Ferrer, Francis L. Sullivan Q Experiment Alcatraz (58) ....D..107 John Howard, Lynne Carter, Joan Dixon Q Never a Dull Moment (89) ....C..106 Fred MacMurray, Andy Devine, Irene Dunne Where Danger Lives (84) .....D..024 Robert Mitchum, Claude Rains, Faith Domergue Q Vendetta (84) .....D..167 Faith Domergue, George Dolenz, Hillary Brooke Q Hunt the Men Down (68) ....D..111 Mary Anderson, Gig Young, Lynne Roberts Q Law of the Badlands (60) ....W..113 Tim Holt, Richard Martin, Joan Dixon Q Company She Keeps, The (83) ..D..109 Elizabeth Scott, Jane Greer, Dennis O'Keefe Q Double Deal (65) .....D..112 Marie Windsor, Richard Denning, Fay Baker Q Gambling House (80) .....D..110 Victor Mature, Terry Moore, William Bendix Q Cry Danger (79) .....D..115 Dick Powell, Rhonda Fleming, Richard Erdman Q Payment on Demand (90) ....D..171 Bette Davis, Barry Sullivan, Kent Taylor Q Tarzan's Peril (79) .....D..172 Lex Barker, Virginia Huston, George Macready Q Thing From Another World (86) D..174 Eduard Franz, Margaret Sheridan, James Arness Q Kon-Tiki (68) .....D..173 Thor Heyerdahl, Knut Haugland Q Saddle Legion (60) .....W..117 Tim Holt, Dorothy Malone, Richard Martin Q Footlight Varieties (61) .....M..116 Jack Paar, Red Buttons, Leon Errol Q My Forbidden Past (70) .....D..114 Ara Gardner, Melynn Douglas, Robert Mitchum Q Tokyo File 212 (84) .....D..175 Florence Marly, Robert Peyton Q Sealed Cargo (90) .....D..118 Dana Andrews, Claude Rains, Carla Balenda Q Jungle Headhunters (65) ....D..177 Lewis Collow, All Naithe Cast Q Hard, Fast and Beautiful (76) D..119 Claire Trevor, Sally Forrest, Carleton Young Q Best of the Badmen (84) .....W..176 Robert Ryan, Claire Trevor, Jack Buettel Q Happy Go Lovely (88).....M..262 David Niven, Vera-Ellen, Cesar Romero Q Alice in Wonderland (75).....D..291 (Walt Disney cartoon) Lilli Marlene (85) .....D..203 Lisa Danely, Hugh McDermott Q Flying Leathernecks (102).....D..261 John Wayne, Robert Ryan, Janis Carter Q His Kind of Woman (120).....D..201 Robert Mitchum, Jane Russell, Vincent Price Q On the Loose (74).....D..202 Joan Evans, Melynn Douglas Q Behave Yourself (81).....CD..206 Farley Granger, Shelley Winters Q Slaughter Trail (..).....D.. Brian Donlevy, Virginia Grey Q Rocket, The (60).....D.. Robert Mitchum, Elizabeth Scott Q It's Only Money (80).....C.. Frank Sinatra, Jane Russell Q Drums in the Deep South (87).....D.. Q Two Tickets to Broadway (..).....M.. Q Rio Grande Patrol (60).....W..108 Tim Holt, Jane Nigh Q The Blue Veil (114).....D..263 Jane Bryan, Charles Laughton			Q North of Great Divide (67) ...W..4944 Roy Rogers, Penny Edwards, Gordon Jones Q Under Mexican Stars (67) ....W..4954 Rex Allen, Dorothy Patrick Q Macbeth (85) .....D..5003 Orson Welles, Jeanette Nolan, Dan O'Herly Q Rio Grande (105) .....SW..5004 John Wayne, Maureen O'Hara, Ben Johnson Q Missourians, The (60) .....W..4974 Monte Hale, Paul Hurst, Lyn Thomas Q California Passage (90) ....W..5005 Forrest Tucker, Adele Mara, Jim Davis Q Trail of Robin Hood (67) ..W..4946 Roy Rogers, Penny Edwards, Gordon Jones Q Rough Riders of Durango (60) ..W..5058 Allan Lane, Aline Tanne, Ross Ford Q Pride of Maryland (60) .....D..5023 Stanley Clements, Peggy Stewart, Frankie Darro Q Belle Le Grand (90) .....D..5006 Vera Ralston, John Carroll Q Spoilers of the Plains (67) ....W..5041 Roy Rogers, Penny Edwards, Gordon Jones Q Missing Women (60) .....D..5025 Penny Edwards, James Milliken Q Night Riders of Montana (60) ..W..5059 Allan Lane, Claudia Barrett, Chubby Johnson Q Silver City Bonanza (67) ....W..5051 Rex Allen, Buddy Ebsen, Mary Ellen Kay Q Cuban Fireball (78) .....MC..5007 Estelita Rodriguez, Warren Douglas Q Oh! Susanna (90) .....D..5000 Rod Cameron, Adrian Booth, Forrest Tucker Q Insurance Investigator (60) ....D..5026 Richard Denning, Audrey Long, Hillary Brooke Q Heart of the Rockies (67) ....W..5042 Roy Rogers, Penny Edwards, Gordon Jones Q Thunder in God's Country (67) ..W..5052 Rex Allen, Mary Ellen Kay, Buddy Ebsen Q Buckaroo Sheriff of Texas (60) W..5066 Michael Chaplin, Eileen Janssen Q In Old Amarillo (67) .....W..5043 Roy Rogers, Estelita Rodriguez, Penny Edwards Q Wells Fargo Gunmaster (60) ..W..5061 Allan Lane, Mary Ellen Kay Q Bullfighter and the Lady (87) D..5009 Robert Stack, Gilbert Roland, Virginia Grey Q Million Dollar Pursuit (60) ....D..5028 Penny Edwards, Grant Withers, Norman Budd Q Fighting Coast Guard (86) ....D..5010 Brian Donlevy, Forrest Tucker, Ella Raines Q Secrets of Monte Carlo (60) ..D..5030 Warren Douglas, Lois Hall, June Vincent Q The Dakota Kid (60) .....W..5067 Michael Chaplin, Eileen Janssen, James Bell Q Rodeo King and Senorita (67) W..5053 Rex Allen, Mary Ellen Kay, Buddy Ebsen Q Fugitive Lady (78) .....D..5011 Janis Paige, Blume Barnes Q This is Korea (30).....Des..5127 Q Fort Dodge Stampede (60).....W..5062 Allan "Rocky" Lane, Mary Ellen Kay Q Arizona Manhunt (60).....W..5068 Michael Chaplin, Eileen Janssen Q Havana Rose (77).....D.. Estelita Rodriguez, Hugh Herbert Q Women in the Dark (..).....D.. Penny Edwards, Ross Elliott Q Adventures of Cpt. Fabian(100)D..5101 Errol Flynn, Micheline Prele Q Sea Hornet (..).....D.. Rod Cameron, Adele Mara Q Utah Wagon Train (..).....W.. Rex Allen, Penny Edwards Q South of Caliente (..).....W.. Roy Rogers, Dale Evans			Q Two Flags West (92) .....D..029 Joseph Cotten, Linda Darnell Q All About Eve (138) .....D..030 Bette Davis, Anne Baxter, George Sanders Q Jackpot, The (85) .....C..031 James Stewart, Barbara Hale, Patricia Medina Q American Guerrilla in the Philippines (105) .....D..032 Tyronne Power, Micheline Prele Q For Heaven's Sake (92) .....C..033 Clifton Webb, Joan Bennett, Robert Cummings Q Mudlark, The (99) .....D..101 Irene Dunne, Alec Guinness, Andrew Ray Q Men Who Cheated Himself (81) D..102 Lee J. Cobb, Jane Wyatt, John Dall Q Halls of Montezuma (113) ....D..103 Richard Widmark, Walter Pidgeon, Karl Malden Q Call Me Mister (95) .....M..104 Betty Grable, Dan Dailey, Dale Robertson Q Old Climbs the Highest Mountain (88) .....D..105 Susan Hayward, William Lundigan, R. Galtsoff Q 13th Letter, The (85) .....D..107 Linda Darnell, Charles Boyer, Michael Rennie Q Sword of Monte Cristo (80) ..D..106 George Montgomery, Berry Kroeger, P. Corday Q Lucky Nick Cain (87) .....D..108 George Rutt, Colleen Gray, Charles Goldner Q Bird of Paradise (100) .....D..109 Louis Jourdan, Debra Paget, Jeff Chandler Q Of Men and Music (85) .....M..137 Arthur Hohnstein, Jan Peerce, Jascha Heifetz Q Kofouwer Crime Invest. (52) ..D..138 Q You're in the Navy Now (93) ..C..110 (Rev. as U.S.S. Tenetille) Gary Cooper Q I Can Get It for You Wholesale (91) .....D..111 Dan Dailey, Susan Hayward Q 14 Hours (91) .....D..114 Paul Douglas, Richard Basehart, B. Bel Geddes Q Follow the Sun (77) .....D..112 Glenn Ford, Anne Baxter, Dennis O'Keefe Q Rowdy (86) .....SW..113 Tyronne Power, Susan Hayward, Hugh Marlowe Q On the Riviera (89) .....MC..115 Danny Kaye, Gene Tierney, Corinne Calvet Q Half Angel (77) .....D..116 Loretta Young, Joseph Cotten, Gail Kellaway Q House on Telegraph Hill (93) ..D..117 Richard Basehart, Valentina Cortese Q As Young As You Feel (77) ...C..120 Monty Woolley, Thelma Ritter, David Wayne Q Guy Who Came Back, The (91) ..D..118 Paul Douglas, Joan Bennett, Linda Darnell Q Take Care of Little Girl (93) M..119 Jeanne Crain, Jean Peters, Dale Robertson Q Frogmen, The (94).....D..122 Dana Andrews, Gary Merrill, Richard Widmark Q Secret of Convict Lake, The (83) D..123 Glenn Ford, Gene Tierney, Eibel Harrington Q No Highway in the Sky (98) ....D..121 James Stewart, Marlene Dietrich Q Mr. Salvadores Rings the Bell (86) C..124 Clifton Webb, Joanne Pru, Hugh Marlowe Q Meet Me After the Show (86) M..125 Betty Grable, Macdonald Carey, Ross Elliott Q People Will Talk (110).....C..126 Car Grant, Jeanne Crain Q Millionaire for Christy, A (90) ..C..127 Fred MacMurray, Eleanor Parker, R. Carlson Q Desert Fox, The (88) .....D..130 James Mason, Jessica Tandy Q Journey Into Light (87).....D..132 Sterling Hayden, Vivian Lindberg Q No Highway in the Sky (98)....D..121 James Stewart, Marlene Dietrich Q Love Nest (..).....C.. June Haver, William L. Sullivan		

NOVEMBER

DECEMBER

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

FEATURE CHART

	UNITED ARTISTS		UNIVERSAL-INT'L		WARNER BROS.		MISCELLANEOUS	
	Type	Rel. No.	Type	Rel. No.	Type	Rel. No.	Type	Rel. Date
NOVEMBER	1 Prehistoric Women (74) .....D..205 Laurette Luez, Allan Nixon, Mara Lynn 2 Border Outlaws (58) .....W..260 Spade Cooley, Maria Hart, Bill Edwards 3 Three Husbands (78) .....C..642 Eve Arden, Evelyn Williams, Ruth Warrick 4 Rogue River (79) .....W..201 Rory Calhoun, Peter Graves, Elyse Marshall		5 Kansas Raiders (80) .....W..104 Audie Murphy, Brian Donlevy Milkman, The (87) .....C..102 Donald O'Connor, Piper Laurie, Jimmy Durante Deported (88) .....D..103 Maria Toren, Claude Dauphin, Jeff Chandler		6 Rocky Mountain (83) .....SW..008 Errol Flynn, Patrice Wymore 7 West Point Story, The (107) ..D..009 James Cagney, Virginia Mayo, Doris Day		ASTOR Border Fence (60) .....D.. 8-15-51 Walt Wayne, Lee Morgan Men of the Sea (70) ....D.. Roger Livesy, Margaret Lockwood	
DECEMBER	5 Golden Salamander, The (96) ..D..271 Anouk, Trevor Howard, Herbert Lom		Undercover Girl (83) .....D..105 Alexis Smith, Scott Brady, Gladys George Mystery Submarine (78) .....D..106 Maria Toren, MacDonald Carey, Robert Douglas Prelude to Fame (78) .....MD..180 Guy Rolfe, Kathleen Byron, Jeremy Spenser		9 Breakthrough (91) .....D..010 David Brian, John Agar, Frank Lovejoy 10 Dallos (94) .....SW..011 Gary Cooper, Ruth Roman, Steve Cochran 11 Highway 301 (83) .....D..012 Steve Cochran, Virginia Grey, Gaby Andre		HALLMARK One Too Many (106) ....D.. Jan.-51 Ruth Warrick, Richard Travis, Ginger Prince	
JANUARY	3 Wicked City, The (76) .....D..206 Maria Montez, Lilli Palmer, J. P. Aumont 4 Mister Universe (79) .....C..208 Jack Carson, Janis Paige, Bert Lahr 5 Korea Patrol (57) .....D..211 Richard Emory, Benson Fong, Teri Duna 6 Sun Sets at Dawn, The (71) ....D..046 Walter Reed, Sally Parr, Phillip Brown		6 Frenchie (80) .....W..108 Joel McCrea, Shelley Winters, Paul Kelly 7 Harvey (104) .....C..107 James Stewart, Peggy Dow, Josephine Hull 8 Under the Gun (83) .....D..109 Richard Conte, Audrey Totter, Sam Jaffe		21 Operation Pacific (111) .....D..013 John Wayne, Patricia Neal, Ward Bond		WESTERN ADVENTURE King of the Bullwhip (59) W.. 2- 1-51 Lash LaRue, Fuzzy St. John, Anne Gwynne	
FEBRUARY	1 They Were Not Divided (102) ..D..275 Edward Underdown, Ralph Clanton		7 Tomahawk (82) .....SW..110 Van Heflin, Yvonne DeCarlo, Preston Foster Target Unknown (90) .....D..111 Mark Stevens, Don Taylor, Joyce Holden Operation Disaster (101) .....D..113 John Mills, Richard Attenborough, Helen Cherry Bedtime for Bonzo (83) .....C..112 Ronald Reagan, Diana Lynn, Walter Szek		25 Storm Warning (91) .....D..014 Ginger Rogers, Ronald Reagan, Doris Day 26 Enforcer, The (88) .....D..015 Humphrey Bogart, Zero Mostel, Ted de Corsia		REISSUES	
MARCH	1 Blue Lamp, The (84) .....D..016 Jack Warner, Jimmy Hanley, Dirk Bogarde 2 Naughty Ariette (86) .....C..226 My Outlaw Brother (80) .....D..209 (Her, as My Brother, the Outlaw) 3 Second Woman, The (91) .....D..639 Robert Young, Betsy Drake, John Sutton 4 Circle of Danger (85) .....D..207 Ray Milland, Patricia Roe, Marius Goring 5 So Long at the Fair (85) .....D..270		Abbott and Costello Meet the Invisible Man (82) .....C..116 Bud Abbott, Lou Costello, Nancy Guild Groom Wore Spurs, The (81) ...C..114 Ginger Rogers, Joan Davis, Jack Carson Air Cadet (94) .....CD..115 Stephen McNally, Alex Nicol, Gail Russell		3 Sugarfoot (80) .....WD..016 Randolph Scott, Adele Jergens, Raymond Massey 4 Lightning Strikes Twice (91) ....D..019 Ruth Roman, Richard Todd, M. McCambridge 24 Lullaby of Broadway (91) ..M..020 Doris Day, Gene Nelson, B. Z. Sakall		ASTOR Bridge of San Luis Rey (91) D..5- 1-51 Lynn Bari, Louis Calhern Mr. Ace (90) .....D.. 6-15-51 George Raft, Sylvia Sydney Great John L., The (96)....D.. 7-15-51 Linda Darnell, Rory Calhoun Hillbilly Blitzkreig (63)....C.. 9- 1-51 Bud Duncan, Edgar Kennedy Private Snuffy Smith (67)....C..11-10-51 Bud Duncan, Edgar Kennedy	
APRIL	1 Badman's Gold (56) .....W..262 Scarf, The (86) .....D..644 2 Long Dork Hell, The (87).....D..214 Rex Harrison, Lilli Palmer 3 Queen for a Day (107) .....D..645 4 When I Grow Up (90) .....D..215 5 Skipalong Rosenbloom (73)....W..213 Max Rosenbloom, Max Baer, Jackie Coogan 6 Oliver Twist (105) .....D..216 7 Men From Planet X (72) ....D..647		Up Front (92) .....C..118 David Wayne, Tom Ewell, Marina Bertl Double Crossbones (76).....MC..119 Donald O'Connor, Helena Carter, Will Geer Ma and Pa Kettle Back on the Farm (80) .....C..117 Marjorie Main, Percy Kilbride, Meg Randall		7 Raton Pass (84) .....W..021 Dennis Morgan, Patricia Neal, Steve Cochran 20 Only the Valiant (105) .....SW..022 Gregory Peck, Barbara Payton, Ward Bond		COLUMBIA King of the Wild Horses (66) D..Apr.-51 William Janney, Dorothy Appleby	
MAY	1 Try and Get Me (92) .....D..643 (Her, as Bound of Fury) Frank Lovejoy 2 First Legion, The (86) .....D..648 Charles Hoyer, Lyle Bettger, Leo G. Carroll 3 Odette (100) .....D..652 Anna Neagle, Trevor Howard, Marius Goring 4 Prowler, The (92) .....D..650 Van Heflin, Evelyn Keyes, John Maxwell		Fat Man, The (77) .....D..120 J. Scott Smart, Rock Hudson, Julie London Katie Did It (81) .....C..122 Ann Blyth, Mark Stevens, Cecil Kellaway Smuggler's Island (75) .....D..121 Jeff Chandler, Evelyn Keyes, Philip Friend		2 I Was a Communist for the FBI (84) .....D..023 Frank Lovejoy, Dorothy Hart, Philip Carey 10 Goodbye, My Fancy (107) ...C..024 Joan Crawford, Robert Young, Frank Lovejoy		REALART Condemned to Hang (87) ..D.. 2- 1-51 Franchot Tone, Alan Curtis Confessions of a Model (78) D.. 4- 1-51 Danielle Darrieux, Douglas Fairbanks Jr. Deadly Enemies (86) .....D.. 2- 1-51 Rod Cameron, Broderick Crawford Fighting Sullivan (111) ..D.. 2- 1-51 Anne Baxter, Thomas Mitchell Little Giant, The (91) ....C.. 5- 1-51 Bud Abbott, Lou Costello Phantom of Paris (60) ....D.. 3- 1-51 Maria Montez, Patric Knowles Salerno Beachhead (117) D.. 2- 1-51 Dana Andrews, Richard Conte, John Ireland Secrets of a Sinner (63) ....D.. 4- 1-51 Madge Evans, John Boles, Bruce Cabot Time of Their Lives (91) ..C.. 5- 1-51 Bud Abbott, Lou Costello Werewolf of London (76) D.. 3- 1-51 Henry Hull, Valerie Hobson	
JUNE	1 Fabiola (96) .....D..651 2 Men With My Face, The (75) ..D..659 3 Three Steps North (85) .....D..657 Lloyd Bridges, Lea Padovani, Aldo Fabrizi		Apache Drums (75) .....W..123 Stephen McNally, Coleen Gray, Willard Parker Hollywood Story (77) .....D..124 Richard Conte, Henry Hull, Julia Adams		2 Along the Great Divide (80) ..SW..025 Kirk Douglas, Virginia Mayo, John Agar 16 Inside Walls of Folsom Prison (87) .....D..026 Steve Cochran, David Brian, Philip Carey 18 Strangers on a Train (101)....D..027 Farley Granger, Ruth Roman, Robert Walker		REPUBLIC Lost Planet Airmen (65)....D.. 7-25-51 Tristram Coffin, Mae Clarke	
JULY	1 He Ran All the Way (78).....D..646 John Garfield, Shelley Winters 2 Cyrolo de Bergerac (113) ....D..660 Jose Ferrer, Mala Powers, William Prince 3 Hoodlum, The (61) .....D..653 Lawrence Tierney, Aline Roberts		Francis Goes to the Races (88) ..C..125 Donald O'Connor, Piper Laurie Prince Who Was a Thief (88) ..D..126 Tony Curtis, Piper Laurie, Cecil Kellaway Comin' Round the Mountain (77) C..127 Bud Abbott, Lou Costello, Dorothy Ebb		25 Fort Worth (80) .....SW..028 Randolph Scott, David Brian, Phyllis Thaxter 26 On Moonlight Bay (95) .....M..029 Doris Day, Gordon MacRae, Jack Smith		20th CENTURY-FOX Buffalo Bill (90) .....W..June-51 Linda Darnell, Joel McCrea, Maureen O'Hara Jesse James (106) .....W..June-51 Tyrone Power, Henry Fonda, Nancy Kelly Kentucky (96) .....D..June-51 Loretta Young, Richard Greene, Walter Brennan My Friend Flicka (89) .....D..June-51 Roddy McDowall, Preston Foster, Rita Johnson Return of Frank James (..)W..June-51 Henry Fonda, Gene Tierney, Henry Hull Smoky (87) .....D..June-51 Fred MacMurray, Anne Baxter, Bruce Cabot Thunderhead—Son of Flicka (78) .....D..June-51 Roddy McDowall, Preston Foster, Rita Johnson	
AUGUST	1 Pardon My French (81).....C.. 2 Four in a Jeep (97).....D..1139 Viteca Lindfors, Ralph Meeker 3 New Mexico (84) .....D..649 4 St. Benny, the Dip (81) .....C..658 5 Two Gals and a Guy (70) .....C..654		Iron Man (82) .....D..130 Jeff Chandler, Evelyn Keyes, Stephen McNally Mark of the Renegade (81) ..D..129 Ricardo Montalban, Cyd Charisse Cattle Drive (77) .....W..128 Joel McCrea, Dean Stockwell, Leon Ames		11 Capt. Horatio Hornblower (117) D..030 Gregory Peck, Virginia Mayo		WARNER BROS. Dodge City (104) .....SW.. 3-17-51 Errol Flynn, Olivia DeHavilland, Ann Sheridan Virginia City (121) ....SW.. 3-17-51 Errol Flynn, Miriam Hopkins, Randolph Scott	
SEPTEMBER	1 Obsessed (77) .....D..1188 David Ferrar, Geraldine Fitzgerald 2 Gold Raiders (..).....D..1172 George O'Brien, Rheliah Tyron 3 Mister Drake's Duck (81).....C..655 Douglas Fairbanks Jr., Yolande Donlan		Little Egypt (82) .....CD..131 Rhonda Fleming, Mark Stevens, Nancy Guild You Never Can Tell (78) .....D..132 Dick Powell, Peggy Dow, Joyce Holden Thunder on the Hill (84) .....D..133 Claudette Colbert, Ann Blyth		1 Jim Thorpe—All American (107) D..101 Burt Lancaster, Charles Bickford, P. Thaxter 10 Force of Arms (100).....D..102 William Holden, Nancy Olson, Frank Lovejoy 12 Tomorrow Is Another Day (90) ..D..103 Ruth Roman, Steve Cochran 14 Painting the Clouds With Sunshine (87) .....M..105 Dennis Morgan, Virginia Mayo 22 Come Fill the Cup (113).....D..106 James Cagney, James Gleason			
OCTOBER	1 Hotel Sahara (87).....D.. Yvonne DeCarlo, Peter Ustinov 2 Mr. Peck-A-Boo (74).....C.. Joan Greenwood		Lady From Texas (78) .....D..136 Howard Duff, Mona Freeman Reunion in Reno (80).....C..135 Mark Stevens, Peggy Dow Golden Horde, The (76).....D..134 David Farrar, Ann Blyth					

Columbia

Prod. No.	Title	Rel. Date	Rating	Rev'd
ASSORTED COMEDIES				
3423	Innocently Guilty (16)	12-21-50	±	3-24
3413	He Flew the Shrew (16 1/2)	11-51	±	3-17
3414	Wedding Yells (16)	2-8-51	±	3-10
3424	Wine, Women and Bong (15 1/2)	2-22-51	±	3-31
3415	Blonde Atom Bomb (17)	3-8-51	±	4-14
3425	The Awful Sleuth (16)	4-19-51	±	5-5
3416	Fun on the Run (16)	5-10-51	±	5-26
3426	Woo Weo Blues (16)	7-2-51	±	7-21

CANDID MICROPHONE

Prod. No.	Title	Rel. Date	Rating	Rev'd
(One-Reel Specials)				
3553	Subject No. 3 (10 1/2)	2-15-51	±	3-17
3554	Subject No. 4 (11)	4-12-51	±	4-14
3555	Subject No. 5 (10 1/2)	6-1-51	±	6-23
3556	Subject No. 6 (10)	8-15-51	±	.....

CAVALCADE OF BROADWAY

Prod. No.	Title	Rel. Date	Rating	Rev'd
3652	The China Doll (11)	12-28-50	±	2-24
3653	Havana Madrid (10)	4-12-51	±	5-5
3654	New York After Midnight (11)	6-28-51	±	7-21

COLOR FAVORITES

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Technicolor Reissues)				
3604	The Feolish Bunny (8)	12-7-50	±	12-30
3605	Midnight Frolics (7 1/2)	1-11-51	±	3-17
3606	The Carpenters (8)	2-8-51	±	3-31
3607	Poor Little Butterfly (8)	3-15-51	±	4-14
3608	Jitterbug Knights (7 1/2)	4-15-51	±	5-5
3609	Birds in Love (8)	5-17-51	±	6-9
3610	Air Hostess (8)	6-21-51	±	6-23
3611	The Egg Hunt (7 1/2)	7-26-51	±	7-21
3612	Merry Manikins (8)	8-23-51	±	.....

COMEDY FAVORITES

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Reissues)				
3433	Taming of the Snood (16)	12-14-50	±	12-30
3434	Champ's a Champ (19)	2-15-51	±	3-17
3435	General Nuisance (18)	4-12-51	±	5-5
3436	Phony Cronies (16 1/2)	6-14-51	±	6-30

JOLLY FROLICS

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Technicolor)				
3502	Gerald McBoing Boing (7)	1-25-51	±	12-23
3503	Family Circus (6 1/2)	6-28-51	±	6-23

MR. MAGOO

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Technicolor)				
3702	Bungled Bungalow (6 1/2)	12-28-50	±	3-24
3703	Barefaced Flatfoot (7)	4-26-51	±	5-5

MUSIC TO REMEMBER

Prod. No.	Title	Rel. Date	Rating	Rev'd
3751	Borodin's Prince Igor and Polovetsian Dances (9 1/2)	.....	.....	.....
3752	Tchaikovsky's Nutcracker Suite (9 1/2)	.....	±	10-14
3753	Tchaikovsky's Piano Concerto in B-Flat Minor (10)	.....	±	11-11
3754	Grieg's Peer Gynt Suite (9 1/2)	.....	.....	.....
3755	Tchaikovsky's 1812 Overture (11)	.....	±	12-23
3756	Tchaikovsky's Swan Lake Ballet (10)	.....	±	2-24

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3854	Heart Throbs of Yesterday (10)	12-14-50	±	12-30
3855	Reno's Silver Spurs Award (9)	1-25-51	±	3-31
3856	Jimmy McHugh's Song Party (10 1/2)	3-22-51	±	4-14
3857	Hollywood Memories (9)	4-19-51	±	5-5
3858	Hollywood Awards (9 1/2)	5-17-51	±	6-23
3859	Hollywood Pie Throwers (9 1/2)	6-21-51	±	7-21
3860	The Great Director (9)	7-19-51	±	.....

STOOGE COMEDIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
3404	A Snitch in Time (16 1/2)	12-7-50	±	12-30
3405	Three Arabian Nuts (16)	1-4-51	±	3-24
3406	Baby Sitter's Jitters (16)	3-1-51	±	3-17
3407	Don't Throw That Knife (16)	5-3-51	±	5-26
3408	Scrambled Brains (16)	7-5-51	±	7-21

TWO-REEL SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3440	A Day With the FBI (19)	7-21-51	±	5-26

VARIETY FAVORITES

Prod. No.	Title	Rel. Date	Rating	Rev'd
3953	Milt Britton and Band (11)	12-21-50	±	.....
3954	Brokers Follies (11)	2-22-51	±	3-31

WORLD OF SPORTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3805	Army's All-American (10)	2-22-51	±	3-31
3806	Quebec Sports Holiday (8 1/2)	4-12-51	±	5-5
3807	Mr. Tennis (9)	4-26-51	±	5-26
3808	Future Major Leaguers (11)	5-31-51	±	6-23
3809	Sunshine Sports (10)	6-28-51	±	7-21
3810	Anglers Awlgh (10)	7-26-51	±	.....

SERIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3140	Overland With Kit Carson (15 Chapters)	2-15-51	±	3-10
3160	Roar of the Iron Horse (15 Chapters)	5-31-51	±	6-2

Metro-Goldwyn-Mayer

Prod. No.	Title	Rel. Date	Rating	Rev'd
CARTOONS				
(Technicolor)				
W-234	The Chump Champ (7)	11-4-50	.....	.....
W-236	The Peachy Cobbler (7)	12-9-50	±	2-3
W-238	Fresh Laid Plans (9)	1-27-51	±	2-10
W-239	Cock-a-Doodle Dog (7)	2-10-51	±	2-10
W-241	Daredevil Droopy (6)	3-31-51	±	5-12
W-243	Droopy's Good Deed (7)	5-5-51	±	5-26
W-245	Symphony in Slang (7)	6-16-51	±	5-26

GOLD MEDAL REPRINTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Technicolor)				
W-262	Early Bird Dood It (9)	12-2-50	.....	.....
W-263	Million Dollar Cat (7)	2-24-51	±	2-3
W-264	The Shooting of Dan McGoo (8)	4-14-51	±	5-12
W-265	Gallop'n' Gals (7)	6-2-51	±	5-26
W-266	The Bodyguard (7)	8-4-51	±	.....

PEOPLE ON PARADE

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Technicolor)				
P-211	Egypt Speaks (8)	1-6-51	±	2-3
P-212	Voices of Venice (8)	2-3-51	±	4-14
P-213	Springtime in Netherlands (9)	4-21-51	±	6-2
P-214	Land of Zulu Zee (9)	4-28-51	±	6-2
P-215	Word for the Greeks (8)	5-12-51	±	.....
P-216	Romantic Riviera (9)	6-23-51	±	.....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
S-255	Wanted: One Egg (9)	12-16-50	±	2-3
S-256	Sky Skiers (8)	2-17-51	±	2-3
S-257	Fixin' Fool (8)	3-24-51	±	4-14
S-258	Camera Sleuth (10)	4-28-51	±	5-12
S-259	Bandage Bail (9)	6-16-51	±	5-26
S-260	Bargain Madness (9)	.....	.....	.....

TOM & JERRY CARTOONS

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Technicolor)				
W-235	Cueball Cat (7)	11-25-50	.....	.....
W-237	Casanova Cat (7)	1-6-51	±	2-10
W-240	Jerry and the Goldfish (7)	3-3-51	±	4-14
W-242	Jerry's Cousin (7)	4-7-51	±	5-12
W-244	Sleepy-Time Tom (7)	5-26-51	±	6-2
W-246	His Mouse Friday (7)	7-7-51	±	.....

Paramount

Prod. No.	Title	Rel. Date	Rating	Rev'd
CASPER CARTOONS				
B10-2	Once Upon a Rhyme (8)	12-15-50	±	3-17
B10-3	Boo Hoo Baby (8)	3-30-51	±	3-17
B10-4	To Boo or Not to Boo (7)	6-8-51	±	6-30
B10-5	Boo Scout (8)	7-27-51	±	7-14
B10-6	Casper Comes to Clown (8)	8-10-51	±	9-8

CHAMPIONS

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Reissues)				
Z10-3	Popeye a la Mode (7)	11-3-50	.....	.....
Z10-4	Shape Ahoy (6)	11-17-50	.....	.....

GRANTLAND RICE SPORTLIGHTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
R10-4	Targets on Parade (10)	11-24-50	±	1-13
R10-5	Dobbin Steps Out (10)	12-8-50	±	3-10
R10-6	Top Flight Tumblers (10)	1-12-51	±	2-24
R10-7	Isle of Sport (10)	2-16-51	±	3-17
R10-8	Big Little Leaguers (9)	3-16-51	±	4-21
R10-9	Jumping Off Place (10)	5-11-51	±	5-19
R10-10	Close Decisions (10)	5-25-51	±	7-14
R10-11	City of Ball Tossers (10)	6-22-51	±	7-21
R10-12	Follow the Game Trails (10)	7-20-51	±	7-21

NOVELTOONS

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Technicolor)				
P10-3	Sorcerer's Kitty (7)	12-22-50	±	3-17
P10-4	One-Track Mind (7)	1-12-51	±	2-24
P10-5	Mine Paradise (7)	3-9-51	±	3-24
P10-6	Hold the Lion, Please (7)	4-27-51	±	4-14
P10-7	Land of Lost Watches (9)	5-4-51	±	5-19
P10-8	As the Crow Lies (6)	6-1-51	±	7-28
P10-9	Silly as Some Redskin (7)	7-6-51	±	7-21
P10-10	Party Smarly (8)	8-3-51	±	9-8

PACEMAKERS

Prod. No.	Title	Rel. Date	Rating	Rev'd
K10-3	Country Cop (10)	12-8-50	±	1-13
K10-4	Music Circus (11)	2-2-51	±	2-24
K10-5	Kids and Pets (11)	3-23-51	±	4-14
K10-6	The Little Expert (10)	4-13-51	±	5-19

POPEYE CARTOONS

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Technicolor)				
E10-2	Riot in Rhythm (7)	11-10-50	±	11-18
E10-3	Farmer and Belle (7)	12-1-50	±	2-3

Prod. No.	Title	Rel. Date	Rating	Rev'd
E10-4	Vacation With Play (7)	1-26-51	±	3-10
E10-5	Thrill of Fair (7)	4-20-51	±	4-14
E10-6	Alpine for You (7)	5-18-51	±	5-19
E10-7	Double Cross Country Race (7)	6-15-51	±	6-30
E10-8	Pilgrim Popeye (7)	7-13-51	±	7-14

SCREEN SONGS

Prod. No.	Title	Rel. Date	Rating	Rev'd
(Color)				
X10-1	Fiesta Time (7)	11-17-50	.....	.....
X10-2	Fresh Yeggs (7)	11-17-50	±	2-3
X10-3	Twist Music (7)	2-9-51	±	3-10
X10-4	Drippy Mississippi (7)	4-13-51	±	4-14
X10-5	Miners Forty Niners (7)	5-18-51	±	5-19
X10-6	Sing Again of Michigan (7)	6-29-51	±	7-14

THE MOVIES AND YOU

Prod. No.	Title	Rel. Date	Rating	Rev'd
T10-2	The Cinematographer (10)	1-15-51	±	1-20

RKO Radio

Prod. No.	Title	Rel. Date	Rating	Rev'd
CLARK & McCULLOUGH				
(Reissues)				
13,603	Alibi Bye Bye (21)	11-17-50	±	1-27
13,604	Jitters, the Butler (20)	12-29-50	±	.....

COMEDY SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,402	Night Club Daze (16)	11-24-50	±	9-2
13,403	Newlyweds' Boarder (15)	1-19-51	±	5-5
13,404	Tin Horn Troubadours (16)	3-16-51	±	2-10
13,405	Newlyweds' Easy Payments (15)	5-11-51	±	2-10
13,406	From Rogues to Riches (15)	7-6-51	±	9-1

SHORTS CHART

TECHNICOLOR CARTUNES

(Reissues)

6322 Three Lazy Mice (7)...	12-4-50	....
6323 Chew Chew Baby (7)...	12-25-50	++ 2-17
6324 Dippy Diplomat (7)...	1-15-51	++ 3-17
6325 Adventures of Tom Thumb (7)...	2-12-51	++ 3-10
6326 Woody Dines Out (7)...	3-19-51	++ 3-24
6327 Andy Panda Goes Fishing (7)...	4-23-51	++ 5-19
6328 Springtime Serenade (7)...	5-14-51	++ 5-12
6329 Jungle Jive (7)...	6-18-51	++ 6-23
6330 Who's Cookin' Who? (7)...	7-16-51	....
6331 Pied Piper of Basin Street (7)...	8-20-51	....
6332 100 Pygmies and Andy Panda (7)...	9-17-51	....
6333 The Fox and the Rabbit (7)...	10-15-51	....

VARIETY VIEWS

6341 Battle of the Bulge (9)...	1-22-51	++ 2-17
6342 Brooklyn Goes to Beantown (9)...	2-19-51	++ 2-17
6343 Springboard to Fame (9)...	3-5-51	++ 3-24
6344 Hickory Holiday (9)...	4-30-51	++ 5-19
6345 Finny Business (9)...	5-21-51	++ 6-9
6346 Clubby Cub (9)...	6-18-51	++ 5-12
6347 Romeo Land (9)...	8-6-51	++ 7-21
6348 Monkey Island (9)...	9-10-51	++ 7-14

WOODY WOODPECKER CARTUNES

(Technicolor)

6351 Puny Express (7)...	1-22-51	++ 2-10
6352 Sleep Happy (7)...	3-26-51	++ 4-21
6353 Wicket Wackey (7)...	5-28-51	++ 5-12
6354 Sling Shot 67½ (7)...	7-23-51	++ 6-30

Warner Bros.

Prod. No.	Title	Rel. Date	Rating	Rev'd
BLUE RIBBON HIT PARADE				
(Technicolor Reissues)				
7305	Duck Soup to Nuts (7)	1- 6-51	....
7306	Flowers for Madame (7)	2- 3-51	....
7307	Life With Feathers (7)	3- 3-51	....
7308	Peck Up Your Troubles (7)	3-24-51	+	4-21-51
7309	Odd-Able Kitty (7)	4-21-51	....
7310	Book Revue (7)	5-19-51	....
7311	Stagefright (7)	6-23-51	....
7312	Slough Me (7)	7-21-51	....
7313	The Stupid Cupid (7)	9- 1-51	....

BUGS BUNNY SPECIALS

(Technicolor)

7720 Hare We Go (7)...	1-6-51	++ 2-17
7721 Rabbit Every Monday (7)...	2-10-51	++ 4-21
7722 Bunny Hugged (7)...	3-10-51	++ 4-21
7723 Fair-Haired Hare (7)...	4-14-51	++ 6-2
7724 Rabbit Fire (7)...	5-19-51	++ 6-30
7725 French Rarebit (7)...	6-30-51	....
7726 His Hare Raising Tale (7)...	8-11-51	++ 9-8

FEATURETTES

7103 Ace of Clubs (20)...	1-27-51	....
7104 Roaring Guns (19)...	3-31-51	....
7105 Hunting the Hard Way (20)...	5-26-51	....
7106 Law of the Badlands (20)...	8-4-51	....

HIT PARADE OF GAY NINETIES

7802 Old Family Album (10)...	12-16-50	++ 2-17
7804 Childhood Days (10)...	2-10-51	....
7805 In Old New York (9)...	4-28-51	....
7806 Musical Memories (9)...	6-30-51	....

JOE McDOAKES COMEDIES

7402 So You're Going to Have an Operation (10)...	12-2-50	++ 11-18
7403 So You Want to Be a Handyman (10)...	1-13-51	++ 1-27
7404 So You Want to Be a Cowboy (10)...	4-14-51	++ 5-26
7405 So You Want to Be a Paperhanger (10)...	6-2-51	++ 7-14
7406 So You Want to Buy a Used Car (10)...	7-28-51	++ 9-8

MERRIE MELODIES

(Color)

7706 A Fox in a Fix (7)...	1-20-51	++ 3-31
7707 Canned Feud (7)...	2-3-51	....
7708 Putty Tat Trouble (7)...	2-24-51	++ 4-14
7709 Corn Plastered (7)...	3-3-51	++ 4-21
7710 Scent-imental Romeo (7)...	3-24-51	++ 4-28
7711 A Bone for a Bone (7)...	4-7-51	++ 6-9
7712 Hound for Trouble (7)...	4-28-51	++ 6-2
7713 Early to Bet (7)...	5-12-51	++ 6-9
7714 Room and Bird (7)...	6-2-51	++ 7-14
7715 Chow Hound (7)...	6-16-51	++ 7-14
7716 Wearing of the Grin (7)...	7-14-51	....
7717 Leghorn Swoggled (7)...	7-28-51	++ 9-15
7718 Cheese Chasers (7)...	8-25-51	++ 9-8

SPORTS PARADE

(Technicolor)

7504 Ski in the Sky (10)...	1-13-51	++ 3-31
7505 Will to Win (10)...	2-24-51	++ 4-14
7506 Rocky Eden (10)...	4-7-51	++ 5-26
7507 Hawaiian Sports (10)...	5-12-51	++ 6-9
7508 Birds and Beasts Were There (10)...	6-16-51	++ 6-30
7509 Making Mounties (10)...	7-14-51	++ 9-15
7510 Kings of the Outdoors (10)...	8-18-51	....

TECHNICOLOR SPECIALS

7004 My Country 'Tis of Thee (20)...	2-17	++ 2-10
7005 Neighbor Next Door (20)...	3-17-51	++ 4-28
7006 Stranger in the Lighthouse (20)...	5-5-51	++ 6-2
7007 Sons of the Plains (19)...	6-9-51	++ 6-30
7008 Enchanted Islands (20)...	8-4-51	++ 9-8

VITAPHONE NOVELTIES

7603 Blaze Busters (10)...	12-30-50	++ 2-17
7604 Animal Antics (10)...	1-20-51	++ 3-31
7605 Horse-Hide Heroes (10)...	3-10-51	++ 4-28
7606 Anything for Laughs (10)...	4-21-51	++ 6-2
7607 World of Kids (10)...	6-23-51	++ 6-30
7608 Disaster Fighters (10)...	8-11-51	++ 9-8

MISCELLANEOUS

Prod. No. Title Rel. Date Rating Rev'd

Monogram

LITTLE RASCALS

(Reissues)		
4990 Heart Are Thumps (19).....	10-10-50	.....
4975 Mush and Milk (18).....	10-14-50	.....
4991 Three Smart Boys (11).....	10-24-50	.....
4976 Kid From Borneo (19).....	10-28-50	.....
4992 Rushin Ballett (11).....	11- 7-50	.....
4977 Lucky Corner (17).....	11-11-50	.....
4993 Glove Taps (11).....	11-21-50	.....
4979 Anniversary Trouble (19).....	11-25-50	.....
4994 Night N Gales (11).....	12- 5-50	.....
4980 Mike Fright (18).....	12- 9-50	.....
4978 Beginner's Luck (19).....	12-23-50	.....
4981 Little Papa (19).....	1- 5-51	.....
4982 Pooch, The (21).....	1-20-51	.....

Public Relations

4 The Art Director (8)...	11-1-49	....
5 The Sound Man (10)...	1-19-50	++ 12-24
6 History Brought to Life (10)...	3-15-50	....
7 Screen Actors (9)...	5-13-50	++ 6-17
8 Moments in Music (10)...	7-13-50	++ 7-15
9 Costume Designer (9)...	9-13-50	....
10 Screen Writer (9½)...	Nov.-50	....

Republic

SERIALS

5081 Desperadoes of the West	12-23-50	....
12 Chapters		
5082 Flying Disc Man From Mars	3-17-51	....
12 Chapters		
5083 Perils of the Darkest Jungle	6-9-51	....
12 Chapters (reissue)		
5084 Don Daredevil Rides Again	....
12 Chapters		

THIS WORLD OF OURS

(Trucolor)

4979 France (9)...	10-15-50	....
4980 Holland (9)...	11-30-50	....
1950-51 SEASON		
5071 London (9)...	1-15-51	....
5072 Portugal (9)...	2-15-51	....
5073 Spain (9)...	3-15-51	....
5074 England (9)...	4-15-51	....
5075 Hawaii (9)...	5-15-51	....
5076 Greece (9)...	6-15-51
5077 Belgium (9)...	7-15-51

SPECIALS

9495 The Battle for Korea (9)...	7-1-50
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Independents

Spanish Texas (10)...	11-11
Nationwide Pictures	++ 12-2	
Grandma Moses (25) AF...	12-2	
Mystery of the Flying Saucers (8) Hoffberg	++ 1-20	
The Village Tale (35) Palestine Films	++ 1-27	
Salzburg Fiesta (12½) Hoffberg	++ 5-5	
The Beautiful Blue Danube (12½) Hoffberg	++ 5-5	
Polkas (12½) Hoffberg	++ 5-5	
United Nations Screen Magazine No. 5 (10) UN	++ 5-12	
United Nations Screen Magazine No. 6 (10) UN	++ 5-12	
United Nations Screen Magazine No. 8 (10) UN	++ 5-12	
W. B. Yeats—A Tribute (24) Brandon Films	++ 6-9	

COMING FEATURES

Listed herein are productions on which national release dates have not been set or which go beyond the dates covered by the Feature Chart.

COLUMBIA

Barefoot Mailman...	Robert Cummings, Terry Moore
Boots Malone...	William Holden, Johnny Stewart
Brave Warrior...	Jon Hall, Christine Larson
Brigand...	Anthony Dexter, Ron Randall
California Conquest...	Cornel Wilde, Teresa Wright
Death of a Salesman...	F. March, M. Dunnock
Family Secret...	John Derek, Jody Lawrence
Harlem Globetrotters...	The T. Gomez, D. Dandridge
Indian Uprising...	George Montgomery
Man in the Saddle...	R. Scott, J. Leslie
Purple Heart Diary...	Frances Langford, J. Holdren
Scandal Sheet...	John Derek, Broderick Crawford
Small Wonder...	Robert Cummings, Barbara Hale
Son of Dr. Jekyll...	Louis Hayward, Jody Lawrence
Ten Tall Men...	Burt Lancaster, Kieron Moore
Thief of Damascus...	Paul Henreid, Jeff Donnell
Valley of Fire...	Gene Autry, Pat Buttram
Woman in Question...	Jean Kent, Dirk Bogarde

LIPPERT

Blonde Blackmail...	G. Brent, Marguerite Chapman
Great Adventure...	Dennis Price, Jack Hawkins
Superman and the Mole Men...	G. Reeves, P. Coates
Tales of Robin Hood...	Robert Clarke, M. Hatcher

METRO-GOLDWYN-MAYER

American in Paris...	An. Gene Kelly, Leslie Caron
Belle of New York...	Fred Astaire, Vera-Ellen
Callaway Went Thataway...	Fred MacMurray
Calling Bulldog Drummond...	W. Pidgeon, M. Leighton
County Line...	Walter Pidgeon, Audrey Trotter
Invitation...	The Dorothy McGuire, Louis Calhern
It's a Big Country...	All-Star Cast
Ivanhoe...	Robert Taylor, Elizabeth Taylor
Just This Once...	Peter Lawford, Janet Leigh
Light Touch...	Stewart Granger, Pier Angeli
Lone Star...	Clark Gable, Ava Gardner
Love Is Better Than Ever...	Elizabeth Taylor
Merry Widow...	Lana Turner, F. Lamas
Pandora and Flying Dutchman...	Ava Gardner
Quo Vadis...	Robert Taylor, Deborah Kerr
Rain, Rain, Go Away...	J. Whitmore, P. Raymond
Scaramouche...	Stewart Granger, Eleanor Parker
Singin' in the Rain...	Gene Kelly, Donald O'Connor
Skirts Ahoy...	Esther Williams, Joan Evans
Stranger in the House...	The G. Murphy, N. Davis
Too Young to Kiss...	Van Johnson, June Allyson
Unknown Man...	Walter Pidgeon, Ann Harding
Westward the Women...	Robert Taylor, Denise Darcel
When in Rome...	Van Johnson, Paul Douglas
Wild North...	S. Granger, W. Corey

MONOGRAM

Escape to Freedom...	Roddy McDowall, K. Miller
Fort Osage...	Rod Cameron, J. Nigh, M. Ankrum
Longhorn...	Bill Elliott, Phyllis Coates
Northwest Territory...	Kirby Grant, Chinook
Rodeo...	Jane Nigh, John Archer
Vengeance Trail...	Bill Elliott, Peggy Stewart
Win, Place and Show...	Leo Gorcey, Huntz Hall

PARAMOUNT

Aaron Slick From Punkin Crick...	Alan Young
Anything Can Happen...	Jose Ferrer, Kim Hunter
At Sea With the Navy...	Dean Martin, Jerry Lewis
Carrie...	Laurence Olivier, Jennifer Jones
Giant Timber...	John Payne, Susan Morrow
Denver & Rio Grande...	E. O'Brien, S. Hayden
Detective Story...	Kirk Douglas, Eleanor Parker
Flaming Feather...	S. Hayden, Forrest Tucker
Greatest Show on Earth...	D. Hutton, J. Stewart
Hong Kong...	Ronald Reagan, Rhonda Fleming
My Favorite Spy...	Bob Hope, Hedy Lamarr
My Son John...	Helen Hayes, Van Heflin
Red Mountain...	Alan Ladd, Elizabeth Scott
Shane...	Alan Ladd, Jean Arthur
Silver City...	Yvonne de Carlo, Edmond O'Brien
Somebody Love Me...	Betty Hutton, Ralph Meeker
Something to Live For...	Ray Milland, J. Fontaine
Stogie...	Denn Martin, Jerry Lewis
Submarine Command...	William Holden, N. Olson
Thunder in the East...	Alan Ladd, Deborah Kerr
Warbonnet...	Charlton Heston, P. Hanson
When Worlds Collide...	Richard Derr, B. Rush

RKO RADIO

A Girl in Every Port...	Marie Wilson, G. Marx
Big Sky...	Kirk Douglas, Dewey Martin
Crackdown...	Bill Williams, Robert Armstrong
Day Without End...	Ida Lupino, Robert Ryan

Half Breed...	Robert Young, Jack Buetel
Jet Pilot...	John Wayne, Janet Leigh
Korean Story...	Robert Mitchum, C. McGraw
Las Vegas Story...	Jane Russell, Victor Mature
Macao...	Robert Mitchum, Jane Russell
Montana Belle...	Jane Russell, George Brent
On Dangerous Ground...	Robert Ryan, Ida Lupino
3,000 A.D....	Robert Clarke, Margaret Lynch
Trail Guide...	Tim Holt, Richard Martin
Whip Hand...	Elliott Reid, Lurene Tuttle

REPUBLIC

Honeychile...	Judy Canova, Eddie Foy Jr.
Lady Possessed...	James Mason, June Havoc
Okla. Annie...	Judy Canova
Pals of the Golden West...	Roy Rogers, Dale Evans
Quiet Man...	John Wayne, Maureen O'Hara
Street Bandits...	Michael Chapin, E. Janssen
Wild Blue Yonder...	W. Corey, V. Ralston
Woman in the Dark...	Penny Edwards, Ross Elliott

20TH CENTURY-FOX

Anne of the Indies...	Louis Jourdan, Debra Paget
Belles on Their Toes...	Jeanne Crain, M. Loy
Bridge...	Hugo Haas, Beverly Michaels
Chuck-a-Luck...	Marlene Dietrich, Arthur Kennedy
David and Bathsheba...	Gregory Peck, S. Hayward
Day the Earth Stood Still...	M. Rennie, P. Neal
Decision Before Dawn...	Gary Merrill, R. Basehart
Elopement...	Clifton Webb, Anne Francis
Five Fingers...	James Mason, Michael Rennie
Fixed Bayonets...	Richard Basehart, M. O'Shea
Friendly Island...	Wm. Lundigan, Gloria DeHaven
Golden Girl...	Dennis Day, Mitzi Gaynor
I'll Never Forget You...	Tyrone Power, C. Smith
Kangaroo...	Maureen O'Hara, Peter Lawford
Let's Make It Legal...	Claudette Colbert, M. Carey
Lydia Bailey...	Dale Robertson, Anne Francis
Man of Two Worlds...	Tyrone Power, Ann Blyth
Marriage Broker...	Jeanne Crain, Scott Brady
Phone Call From a Stranger	
	Gary Merrill, Helen Westcott
Pride of St. Louis...	Dan Dailey, Jeanne Dru
Red Skies of Montana...	Richard Widmark
Thy Neighbor's Wife...	Hugo Haas
Viva Zapata!	Marlon Brando, Jean Peters
Wait Till the Sun Shines Nellie	
	Jean Peters, David Wayne
With a Song in My Heart...	Susan Hayward

UNITED ARTISTS

African Queen...	Katharine Hepburn, H. Bogart
Big Night...	John Barrymore Jr., P. Foster
Fort Defiance...	Dane Clark, Ben Johnson
Learn to Love...	Evelyn Keyes, Dennis O'Keefe
River...	Arthur Shields, Nora Swinburne
Saturday Island...	Linda Darnell

UNIVERSAL-INTERNATIONAL

Battle of Apache Pass...	Jeff Chandler, John Lund
Bend of the River...	James Stewart, A. Kennedy
Bright Victory...	Arthur Kennedy, Peggy Dow
Cimarron Kid...	Audie Murphy, Beverly Tyler
Door, The...	Charles Laughton, Boris Karloff
Finders Keepers...	Tom Ewell, Julia Adams
Flame of Araby...	Maureen O'Hara, Jeff Chandler
Here Come the Nelsons...	Ozzie and Harriet Nelson
Lady Pays Off...	Linda Darnell, Stephen McNally
Ma and Pa Kettle at the Fair...	Marjorie Main
Meet Danny Wilson...	Frank Sinatra, S. Winters
Raging Tide...	Shelley Winters, Richard Conte
Son of Ali Baba...	Tony Curtis, Piper Laurie
Strange Door...	Charles Laughton, B. Karloff
Weekend with Father...	Van Heflin, Patricia Neal

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Drive-ins, don't delay. Improve your light and sound this season. Send for S.O.S. listing, stating your car capacity. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

Drive-In Theatres—use our Kentucky Blue Grass; 90 to 95% pure seed. Coxhill Seed Co., Atkinson, Neb.

Drive-in theatre. 200 8-inch Jensen speakers in cabinets, with matching transformers and built for 2-inch posts. Used one season. Price \$5 each. C. H. Snook, 1107 Juniper Ave., Akron 5, Ohio.

GENERAL EQUIPMENT—USED

For sale: Two GE 60" regulation aviation searchlights with generators. Guaranteed to be in excellent operating condition. \$1,000 each. F.O.B. Wichita. Sullivan Independent Theatres, 725 West Douglas Ave., Wichita, Kas.

Going for song! New metal V marquee. Beautiful 25x12 built-in sections easy to move. Also, 4 aluminum-covered front doors, very nice. Also, super beautiful velvet screen curtain. Five colors track motor complete, bought new, used 15 months. Cost five grand, what am I offered? E. J. Hunter, Colquitt, Ga.

Star gives value! That's what thousands exhibitors say! Strong 1 KW lamphouses and rectifiers, rebuilt, \$595; Simplex A-15 sound system, complete, rebuilt, \$975; Super-Simplex mechanism, rebuilt, \$850 pair; 2-unit electric ticket register, rebuilt, \$129.50; Western Electric 208 soundheads, rebuilt, \$195 pair. What do you need? Star Cinema Supply, 441 West 50th St., New York 19, N. Y.

Holmes sweet Holmes! Educators (Mazda lamps), \$605; with W. E. soundheads, Baby Strong arcs, rectifiers, special \$995. All rebuilt like new, dual outfits with amplifier and speaker. Time deals invited. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

Chair-ity begins at S.O.S. 300 Heywood veneer, \$1.75 203 rebuilt Andrews inserted panelback, spring cushion, \$4.95; 223 rebuilt late International, fully upholstered, with spring edge cushions, \$8.95. Send for Chair Bulletin. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

For sale: Complete used theatre equipment. 525 upholstered Heywood-Wakefield seats, Western Electric sound, Simplex projection, etc. Lido Theatre, Fairbault, Minn.

Rebuilt Simplex SP-Complete Arcs. Peerless LI lamps, Spotlamps, Simplex mechanism. Also 35mm Fried film printer. "Vic" Gretzinger, 1066 Trestle Glen Road, Oakland 10, Calif.

For sale: Pair RCA PG-201 16mm sound projectors, dual speakers, zipper covers, first class condition, look like new. Price \$700. Frank Frey, Box 784, Troy, Tenn.

GENERAL EQUIPMENT—NEW

Replacement speakers for Simplex Senior in-car speakers, manufactured by Jensen, \$1.95 each; leatherette, long wearing, plastic coated with twill backing, colors: blue, brown, red and green. Regular \$2.10 yard, only \$1.75; coated lenses, F2.0 speed, \$99. Holmes 16mm Rex sound projector, complete, new, special, \$369. Drive-in speaker ramp switch panel, with post light, transformer, 19-inch rack mounting, new, \$175. With cabinet, \$195. Minimum order \$10; 25 per cent with order, balance C.O.D. Joe Hornstein, Inc., 3330 Olive St., St. Louis 3, Mo.

Play up attractions with tempered Masonite marquee letters, 4"-35"; 8"-50"; 10"-60"; 12"-85"; 14"-125; 16"-150. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

S-T-R-E-T-C-H your \$\$\$ at S.O.S. Rectifier bulbs, 15 amp, \$4.59; coated lenses (25% more light), \$100 pair; Intercom telephones, \$9.95. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

THEATRICAL PRINTING

Window cards, programs, heralds. Photo-Offset Printing. Cato Show Printing Co., Cato, N. Y.

THEATRE TICKETS

Prompt service. Special printed rod tickets 100,000, \$28.70; 10,000, \$7.80; 2,000, \$4.95. Each change in admission price, including change in color, \$3 extra. Double numbering extra F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., 109 W. 18th St., Kansas City, Mo.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

POPCORN MACHINES

Popcorn machines, all makes, \$100 up. Kettles for all makes popcorn machines. Consolidated Confections, 1314 So. Wabash Ave., Chicago, Ill.

Burch, Manley, Creators. Star, all electric French fry types, 50 Hollywood type, theatre special electric poppers for \$250. Karmelkorn Equipment, 120 S. Halsted, Chicago 6, Ill.

Used Burch medium size machine, clean, good condition, \$150. Used Star Progress model machine, good clean condition, \$125. Popcorn Supply Co., Winona, Minn.

Auto-Vend popcorn machine, in good condition. Bargain at \$100. E. B. Worcester, Ozark Theatre, Ozark, Ark.

THEATRES WANTED

Theatre, Nebraska, western Iowa, northern Kansas. No brokers. Over 400 seats. Town 2,800 population or over. Confidential. Experienced. L. J. Borzitt, Sparta, Wis.

Sell your theatre privately. 32nd year. Highest reputation, know-how. Arthur Leak, Theatre Specialist, 3305 Caruth, Dallas, Tex.

Theatre wanted in western North Carolina by executive who likes climate. All replies strictly confidential. Give full details. Boxoffice, 4399

Oklahoma, Kansas, Arkansas, Missouri. Ample financing. Non-competitive. 2,500 minimum population. Boxoffice, 4393.

County seat type show, Arkansas, Missouri. \$35,000 down, or more. Boxoffice, 4394.

Have \$50,000. New Mexico, west Texas only "Chronicles" save your postage. Boxoffice, 4395.

Wanted to buy or rent, theatre anywhere. Box 44, Paris, Ill.

Colorado, New Mexico. \$1,000 monthly profit, minimum. Ample finances. Confidential. Boxoffice, 4403.

Interested in leasing theatre, Texas or vicinity, with option to buy. Give price in reply. Best references. Boxoffice, 4408.

Experienced independent wants to buy or lease theatre in Seattle, Washington or Portland, Ore. exchange area. Replies held confidential. Boxoffice, 4417.

THEATRE SEATING

Parts for all chairs. Send sample for quotation Fensin Seating Co., Chicago 5.

Chair supplies. Everything for theatre chairs Fensin Seating Co., Chicago 5.

Used chairs, guaranteed good. Advise quantity wanted. Photographs mailed with quotation. Fensin Seating Co., Chicago 5.

Seat Covers: Seated combinations, all makes, all styles. Send your sample for quotation. Fensin Seating Co., Chicago 5.

Patch-O-Seal cement. Patching cloth, solvent, etc. Fensin Seating Co., Chicago 5.

Upholstery Fabrics: All kinds. All colors. Send your sample for matching. Fensin Seating Co., Chicago 5.

Tighten loose chairs with Permatone anchor cement. Fensin Seating Co., Chicago 5.

No more torn seats: Repair with the original Patch-A-Seal. Complete kit, \$6. General Chair Co., Chicago 22, Ill.

Chair Parts: We furnish most any part you require. Send sample for price, brackets, back and seats. General Chair Co., 1308 Elston Ave., Chicago 22, Ill.

Several thousand used opera chairs now in stock. Can furnish any amount you request. Full upholstered back, insert panelback, boxspring and spring edge seat. Write for photo and state amount and incline. We also manufacture new chairs. General Chair Co., 1308-22 Elston Ave., Chicago 22, Ill.

Many years in the seating business is your guarantee. Good used chairs are not too plentiful but we have the pick. Full upholstered, panel back and many other styles. We furnish proper slope or level standards to fit your floor. All size 18x21-inch chairs. Our prices are lowest. Write for exact photo and price. We furnish parts for all makes. Send sample. Good quality plastic coated leatherette 25x26-inch, all colors, 55c ea Chicago Used Chair Mart, 829 South State St., Chicago 5, Ill.

No more loose chairs: Get "Firmstone" Anchor cement, \$5 per box. General Chair Co., Chicago 22, Ill.

280 extra good chairs; upholstered, spring cushions. Plaza Theatre, Lamar, Mo.

For sale: 800 Heywood-Wakefield chairs. Now in use Broadway Theatre, Albert Lea, Minn. Must be removed shortly. Bargain price for fast deal.

THEATRES FOR SALE

Theatre For Sale: Selected listings in Oregon and Washington now available. Write for list. Theatre Exchange Co., Fine Arts Bldg., Portland, Ore.

Build double parking Drive-In theatres under franchise Patent 2,102,718, reissue 2,275,60. Up to 30% more seating capacity with little additional cost. Louis Josseland, 3710 Mt. Vernon, Houston, Tex.

Pacific Northwest theatres for sale. Write Irn Bosson, sales manager, Theatre Sales (Div.), Fred B. Ludwig, Bk. 4229 N. E. Broadway, Portland 13, Ore.

Private listings—Good situations in Texas that will bear strict investigation. Information only at Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922

Florida theatre for sale, downtown Tampa. Lease with options to renew. Low rent, low flat film rates, 325 seats, Simplex equipment; \$6,750 buys. Write O. J. Reynolds, Rex Theatre, 1118 Franklin, Tampa 2, Fla.

West Texas. Long established, only theatre. Excellent possibilities. \$18,500 complete. Boxoffice, 4397.

THEATRES FOR SALE (Cont'd)

\$54,000, with terms. Dallas area, exceptionally live town of 4,000; only theatre, 500 seats. Corner brick building included. \$20,000 1951 profit indicated. Beautiful home available. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex.

Finest area northwest Arkansas. Broiler country. Well equipped masonry building. Only show growing trade center. \$12,500 handles. \$10,000 yearly profit per owner. Exclusive. Arthur Leak, 3305 Caruth, Dallas, Tex.

One Southwest's best investments. Modern 500-car drive-in. City 60,000. One other drive-in here. \$5,000,000 payroll factory signed. Re-activated huge military seems certain. New major highway should double traffic access. Highly profitable, yet must sell. Natural causes. \$50,000 handles. Qualified prospects, please. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex.

Near Waco. Modern, highly profitable drive-in, city 30,000. Finest projection, sound. Excellent record earnings. \$31,000 handles. Also, same area, modern drive-in, including apartment. \$28,500 down. Also, near Little Rock, very modern drive-in; concessions run 45% tickets. \$22,000 down. Exclusive. Arthur Leak, 3305 Caruth, Dallas, Tex.

West Texas thriving city 60,000, making strides. 1,435-seat operation doing well, excellent potential. \$31,000 handles. Everything for gracious living conditions. Exclusive. Arthur Leak, 3305 Caruth, Dallas, Tex.

Theatre, central Ohio. 54x50' brick building, with apartment. Ill health forces sale. J. F. Jones, Fredericktown, Ohio.

Theatre for sale or lease: Recently remodeled, 508 seats. Air conditioned. Two tenants. Owner can live in building. Subsequent run. Boxoffice, 4401.

Kansas City, Mo., neighborhood theatre. Potentials for live wire showman. Long lease, low rent, good concessions. Books open. Reasonable, terms. No brokers. Boxoffice, 4400.

Rocky mountains. Excellent county seat town. New projection, sound. Netting over \$10,000. Long lease. Full price, \$29,000. Terms. Boxoffice, 4380.

Modern small town theatre. No correspondence; come see it. Charles Rook, Bushnell, Fla.

\$35,000 down will buy \$68,000 theatre, netting \$12,000 yearly. Write Walter Jackson, Chillicothe, Mo.

Ideal family situation; no opposition; 375 seats; visit after 7 p. m. Aurora, Russellton, Pa.

For sale by owner: Going theatre. Excellent setup for family operation. 411 seats, equipment, but dings, sweetshop, business office and apartment, \$37,500 cash; will discuss terms. Only theatre in area, serves several small towns in agricultural community. 60 miles west of Los Angeles. Reply to Mrs. John C. Willard, Box 33, Simi, Calif.

Texas oil town, large permanent payroll. only theatre, building included, \$16,000 down. Strand, at Talco, Tex.

For sale: Two theatres, one building included, low rent on other. Close south Georgia towns. Contact Boxoffice, 4414.

Well equipped theatre, town 5,500 southern California. \$15,000 cash, balance five years.

Newly equipped theatre and building, one of California's fastest growing coast towns. \$40,000 cash, balance over five years.

Equipment and leasehold two theatres, southern California town, 8,500. Ideal climate, excellent for family operation. \$20,000 cash, balance over three years.

Fifteen hundred seat theatre, equipment, leasehold and parking lot, Los Angeles, equipment new. \$40,000 cash, balance five years.

Los Angeles theatre, 800 seats, subsequent run. Ideal for family operation. \$5,000 cash, balance over three years.

Equipment and leasehold southern California town, 650 seats, 4,500 population, excellent climate. Ideal for family operation. \$7,500 cash, balance in five years. Rental \$350 per month.

Western Colorado, 750 seats, equipment good, lease reasonable. Mountain altitude, hunting, fishing. \$10,000 cash, balance in four years. Lease includes two store rooms, one apartment. Town of 2,000, with large trade area, no competition. Ideal family operation.

Amusement Realty Company, 119 S. Beverly Drive, Beverly Hills, Calif. Crestview 5-1542

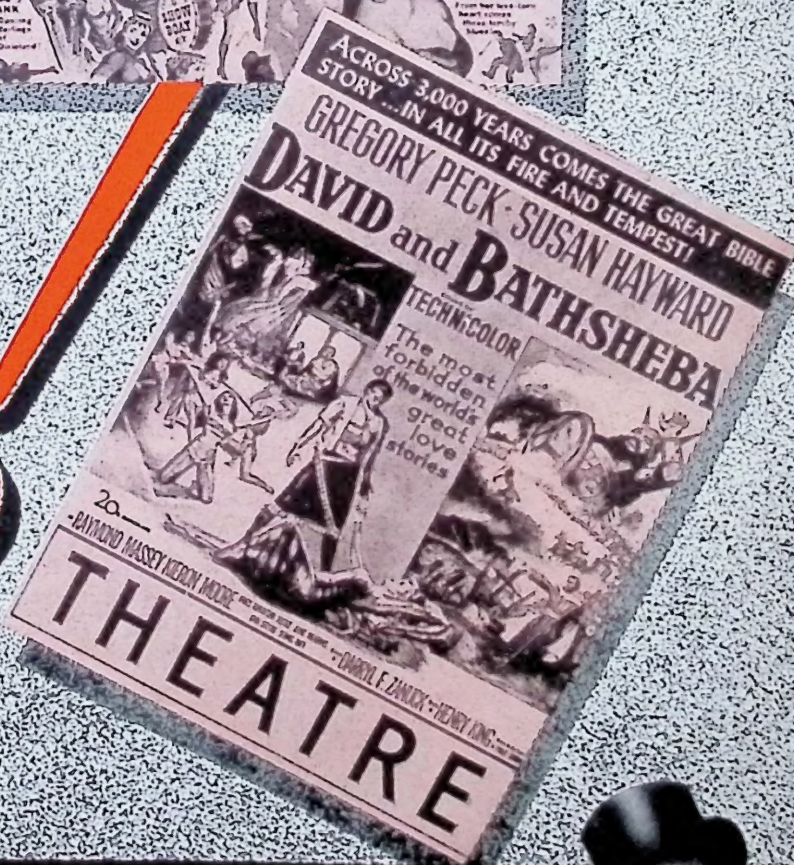
DRINK-VENDING MACHINES

1,000-cup capacity Drink-O-Mats, factory rebuilt with Changemakers for 5c or 10c operation; 3 flavor selections, \$875; 4 flavor selections, \$925. FOB New York. Coldrix, Inc., 234 West 56th St., New York, N. Y.

SIGNS

Easy Way to Paint Signs. Use letter patterns. Avoid sloppy work and wasted time. No experience needed for expert work. Write for free samples. John Rahn, B-1339, Central Ave., Chicago 31, Ill.

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